

*The*  
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RECORD



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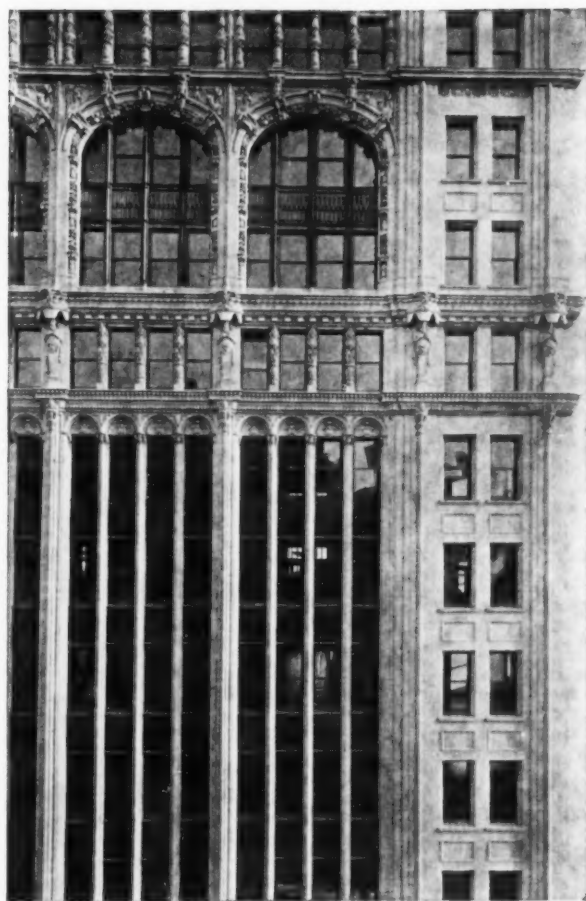
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## *For the* Monumental Building

**A**S the logical facing material for the steel frame skyscraper terra cotta is unsurpassed by any existing material.

For appropriately clothing this form of construction terra cotta meets every requirement of scale demanded by sincere organic design. To the monumental structure terra cotta also brings possibilities in color for emphasizing effects of scale, form and proportion which are presented by no other enduring medium.

Literature pertaining to color and proper construction in terra cotta for permanence will be sent on request. Address **National Terra Cotta Society**, 19 West 44th Street, New York City.



*DETAIL of terra cotta  
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Building, Madison Avenue  
and 29th Street, New  
York City.*

*J. Stewart Barney and  
Stockton B. Colt,  
Architects.*

# TERRA COTTA

*Permanent*

*Beautiful*

*Profitable*

# The ARCHITECTURAL RECORD

Vol. 54  
No. 1

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JULY, 1923

Serial  
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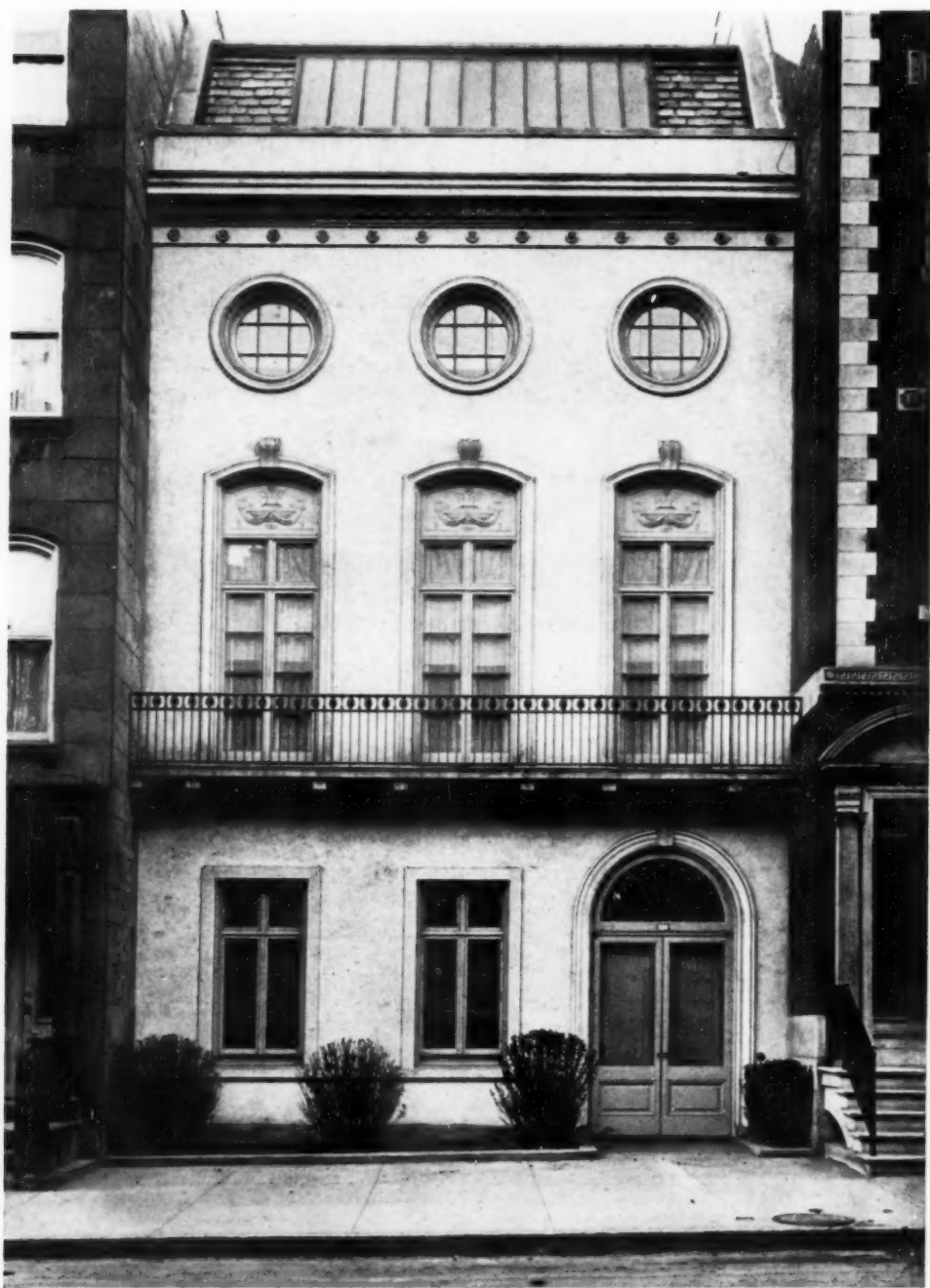
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OFFICE OF DELANO & ALDRICH, NEW YORK CITY  
Delano & Aldrich, Architects

July, 1923



# The ARCHITECTURAL RECORD

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VOLUME 54

JULY, 1923

NUMBER 1

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## A SELECTION *from the* WORKS OF DELANO & ALDRICH DRAWINGS *by* CHESTER B. PRICE



*By William Lawrence Bottomley*

IN THIS COUNTRY, since the eighteenth century, we have had a succession of loosely related and generally brief phases of design rather than a continuous development. Since our fine but modest Colonial period eclecticism has flourished. Style after style has swept over the country. One influence has rapidly followed another, the classic Neo-Grec revival, the French Empire, the Victorian influence of the fifties, the bastard "Mansard" style, the Romanesque influence, the Louis Philippe influence reflected in the Centennial Exposition, the Modern French of the nineties, and the Italian influence. In the work of the majority of our architects, a foreign style has been selected and its characteristics have been imposed on the building rather than the personal idiom of the designer. Underlying all, however, has been a fine classic tradition reflected in a series of state capitols, public buildings and the private houses of a

conservative American class. More and more, in our national work, we are developing a sequence and continuity of style.

The work of Delano & Aldrich invites the critic to subordinate the question of style and tradition to that of personality. The forms used have certainly an historic flavor and so carefully have the traditions been studied that many motives are closely related to similar examples of an earlier period, usually of the eighteenth century. There is seen, nevertheless, a distinct and predominating individuality so characteristic that many of their buildings may be as definitely assigned to the work of this firm from a passing view as though they were actually signed. Furthermore, their buildings could not be thought of except as typical of the best traditions of American art. They have enriched our national style and added a new and very fine per-

sonal quality, a touch that unites a restraint and a quiet, liveable quality with distinction and notable simplicity of design.

The characteristics which mark their style are derived more from the principles of the eighteenth century than from the school of Paris where both Mr. Delano and Mr. Aldrich studied. Their plans, which show the careful academic training of this school, are well conceived and carefully arranged, well balanced and proportioned. Both in the plans and the elevations, whether of a façade or the side of a room, one feels a fine relationship of parts. From the point of view of decoration, there is a small amount of ornament, very telling because well placed and brought into strong accent by contrast with simple planes and wide wall spaces. The beautiful, high, narrow proportions of their doors and windows are another note of distinction drawn from the eighteenth century tradition.

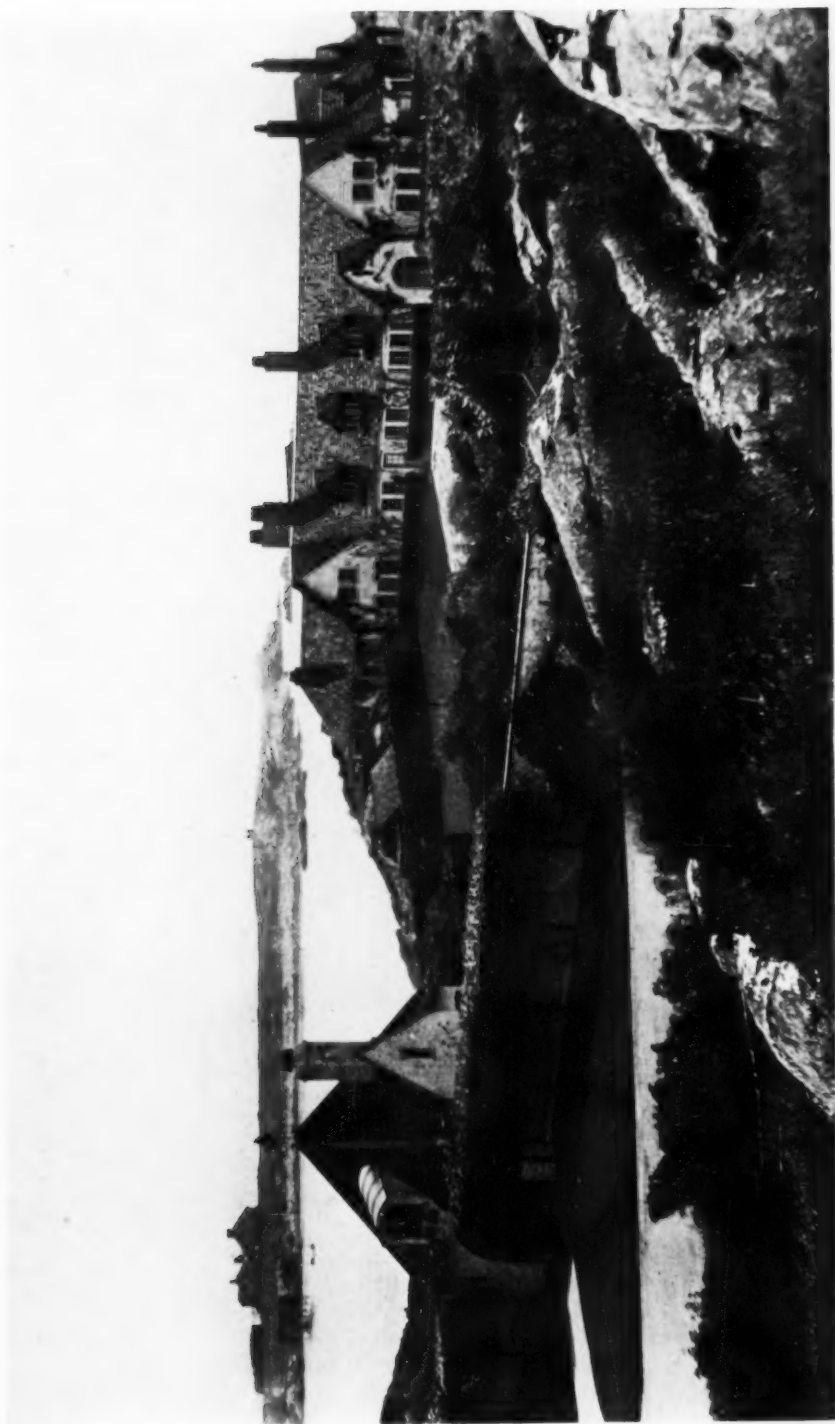
It is a great achievement to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give it the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful. I should say that the most difficult thing but at the same time the best thing to do is to follow the idiom of the country where a building is to be placed and to do it in a fresh, new way. The national style in this country is certainly a modification of the old classic style, a modification which shows English influence, Italian Renaissance features and a strong feeling of our early Colonial style.

It is this very thing that Delano & Aldrich have done in the house for Mr. James A. Burden at Westbury, Long Island. The plan is admirably arranged. A great central mass contains the principal rooms of two stories and a high roof, with two lower wings. It is well worth noting that the rooms are finely arranged, all the parts well balanced and proportioned, the doors and windows beautifully spaced.

Mr. Delano's own house is compact in

plan. It has the number of rooms that fits the requirements of an average family, and therefore thousands are done every year of this size, but it shines out totally unlike its mates both in form and design. It is extremely good looking and very original. It is simple and direct in plan, conveniently arranged and well worked out in all its interior arrangements. The salient thing about it is that it has lots of ideas. The exterior and interior design has been carefully thought out. All sides of it are interesting, the front with its low doorway, the rear with its high, straight lines and the side with its gables and steep roof, making a delightful composition. The texture of the walls and the contrast of the brick, wood and stone give a fine impression as one sees it and show well in the photographs. It is a house that I wish a large number of people could actually see, because it is the kind of thing that should be more tried for. There is nothing expensive or elaborate about it, nothing fussy or strained, yet with all its quiet simplicity it is a very strong piece of work. The entrance hall with the unusual stairway, the simple door, so well done, and the fine texture of the walls and floor make a good introduction to the interior of the house. All the elements, the position of the door and the stairway, the size and shape of the hall, are familiar arrangements and show that it does not matter much what is done, it is the way it is done that counts so much.

With the greater knowledge of older styles, has arisen the wish to produce again the old effects. Whether this is a proper wish or not is another matter. The fact remains that to get a picturesque and charming result in a building of informal and irregular design it is essential that the materials be used in a picturesque and informal way. It is difficult to explain how the tiles should be set with a slight irregularity, how the plaster should have a delicate wavy surface and how the mouldings should have a softened profile varying slightly in section in different places. The lines and surfaces should not be perfect, hard and straight, and on the other hand if the



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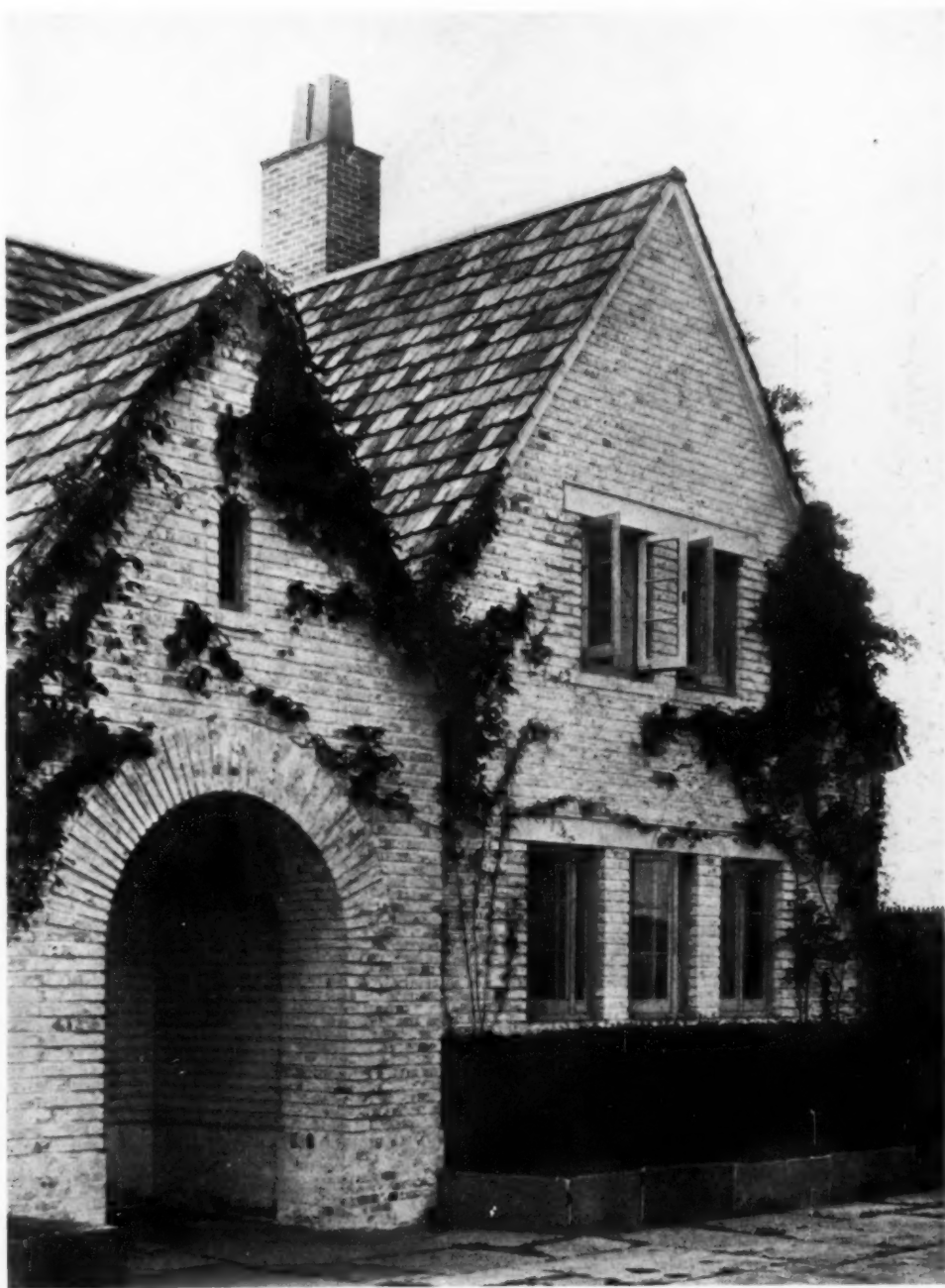


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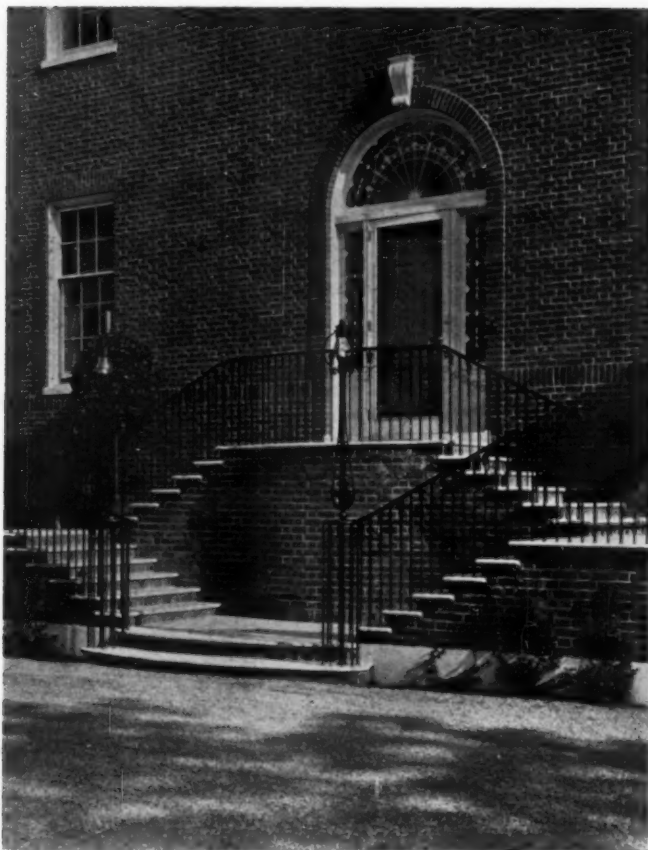




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RESIDENCE OF JAMES A. BURDEN, ESQ., SYOSSET, L. I.  
Delano & Aldrich, Architects

effect looks intentional, studied or overdone, it is even worse. To give this unintentional impression through workmen who have no conception of the reason for it, is a difficulty which has to be overcome.

The house on the Ocean Drive at Newport is a shining example of the way the texture of the house both inside and outside should look. The house as one looks at it gives an effect of mellowness and simplicity, of belonging distinctly to the landscape. One is unconscious of the hard work and the unremitting supervision so necessary to produce this result. In the photographs, however, it is perhaps easier to see the way the ma-

terials have been handled, and from the tiles of the roof to the steps of the front door one can note how every surface has had consistent and careful study.

One of the most remarkable things about this house is the perfection with which it is placed in its setting. The long, low lines of the hills across the water, the long, low hill top on which it is built are recalled in the lines and proportions of the house and then interrupted with just the right dash of the projecting wing and gables at the end. Again the line is taken up with the narrow doorway garden extending the greater part of the length of the house. The house is a *chef d'œuvre* of its type.



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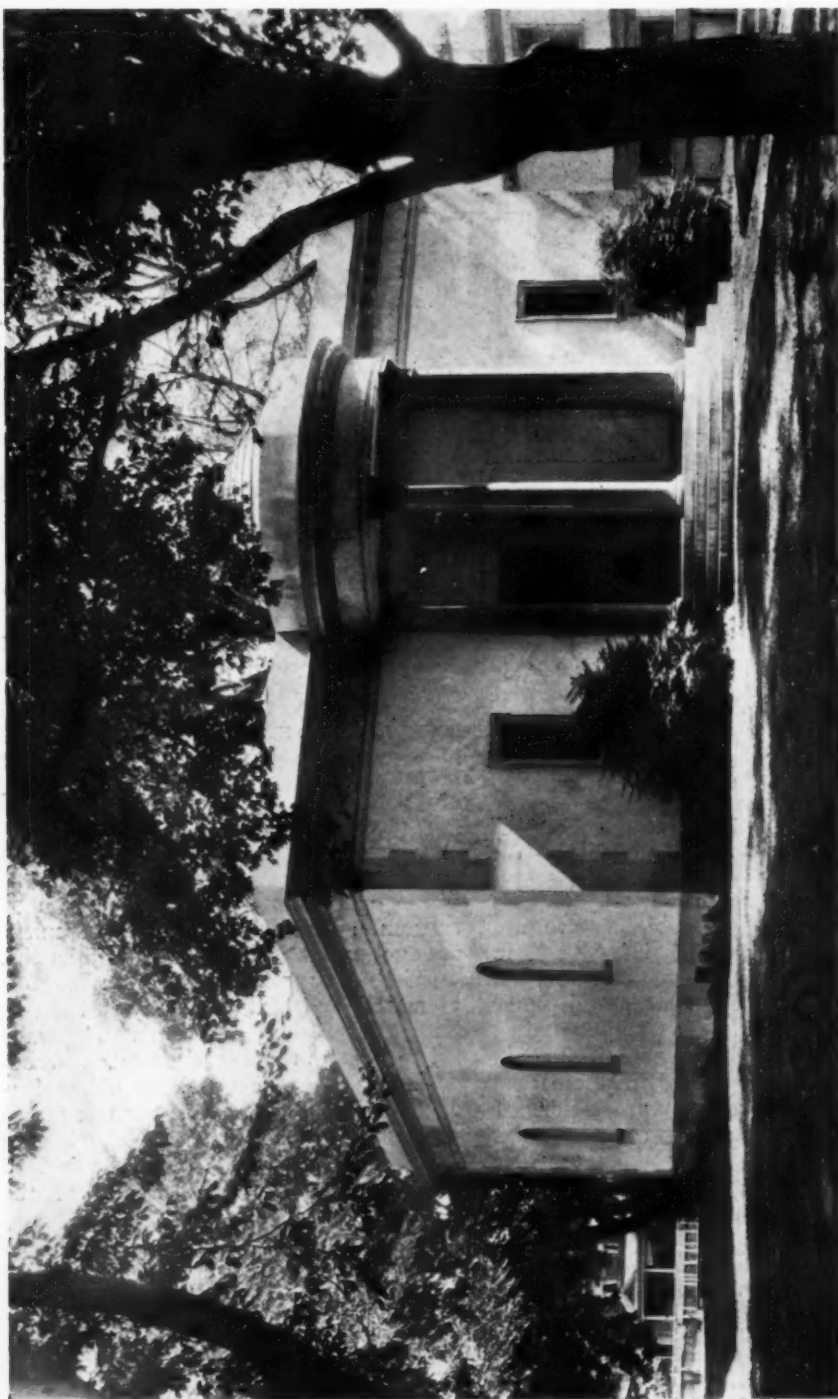
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According to a popular argument, special work in every field of endeavor is best done and should be handled by experts and specialists. These claims are not only made in finance and business, in the professions of medicine and law, but even in the arts. Certain men do center their attention particularly on a limited type of problem; but, while it may in many ways work out well in commercial lines and even in certain professions, I venture to say that a set and binding point of view can never bring about the best results in painting, sculpture or architecture.

One of the most technical of buildings is a bank, and yet, with a background of general training only, this firm has done one of the best banks in the city—that for Brown Brothers & Company. There

is a rare feeling of reserve and dignity in the large executive room which is here illustrated. One gets the impression of substantial and conservative achievement as one passes through the big rooms, which is far more effective than the tons of marble and bronze usually laid out to impress the bank's customers. The walls are paneled in quiet, deep-toned wood, with an interesting cornice, and the feature of the room is a fine portrait group in oils over the fireplace. The bronze chandeliers are unusual and add a decided note of interest and character to the room.

It has been possible to give space only to the more important pieces of work, and the large group of small and intimate houses, which in themselves are equally interesting, has hardly been represented.

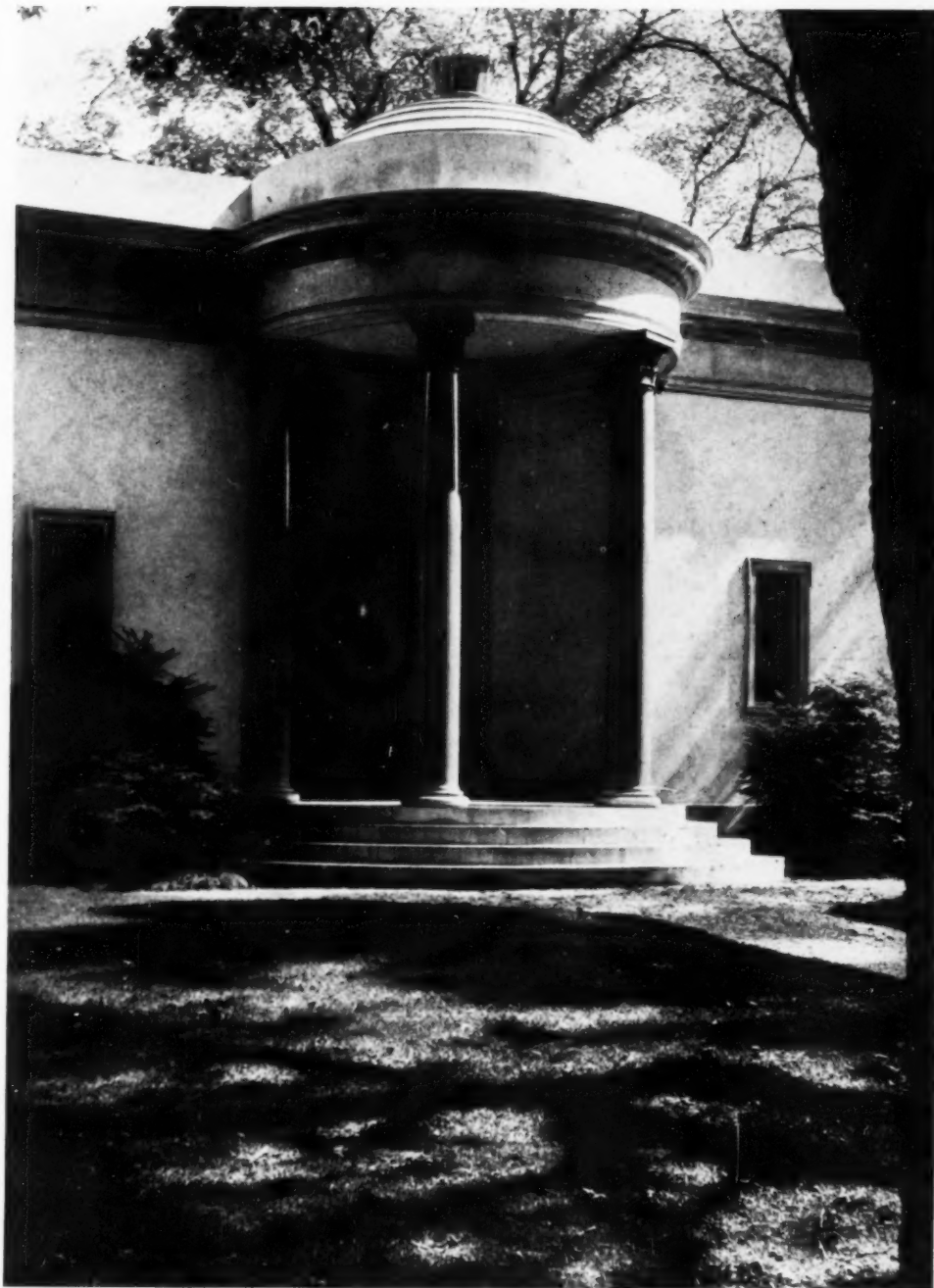


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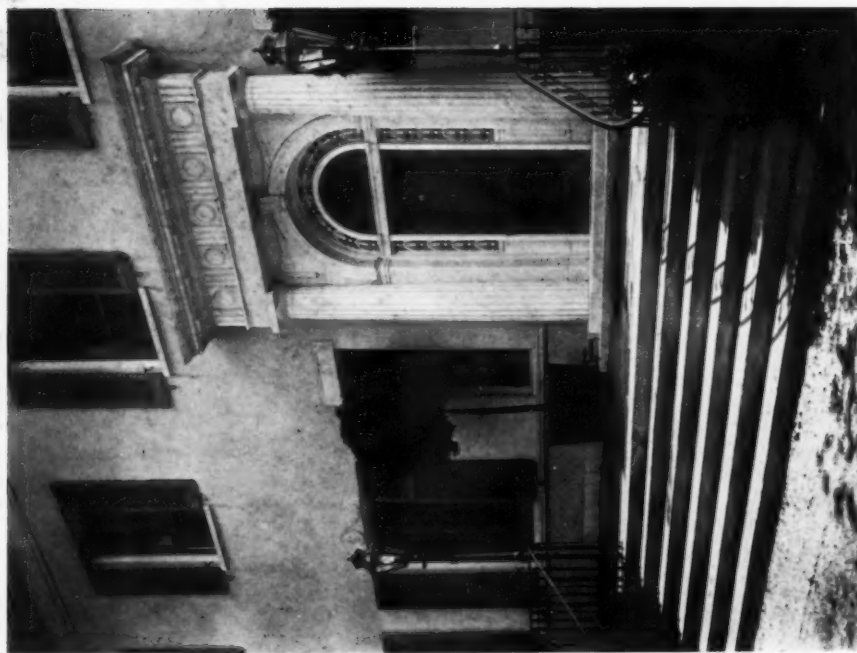
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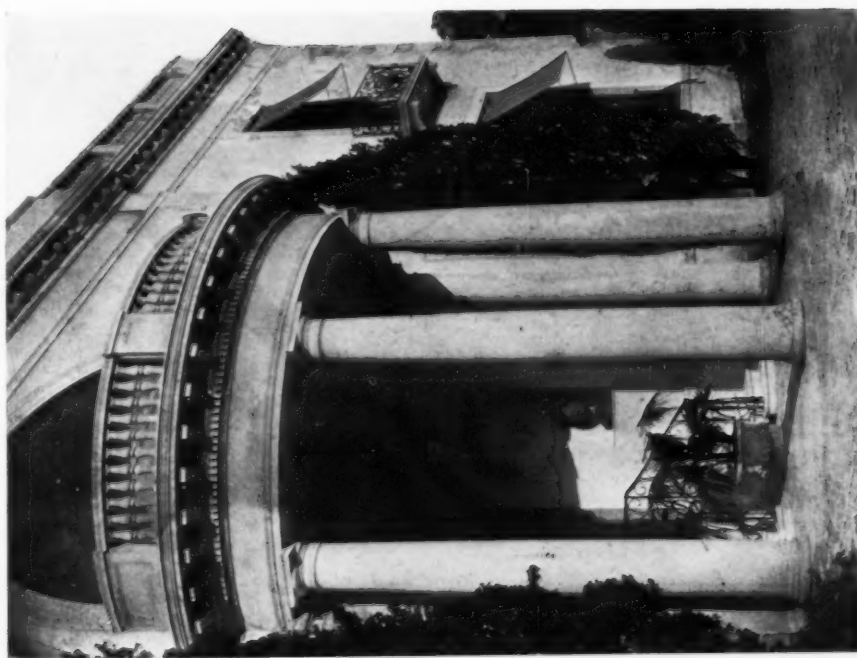
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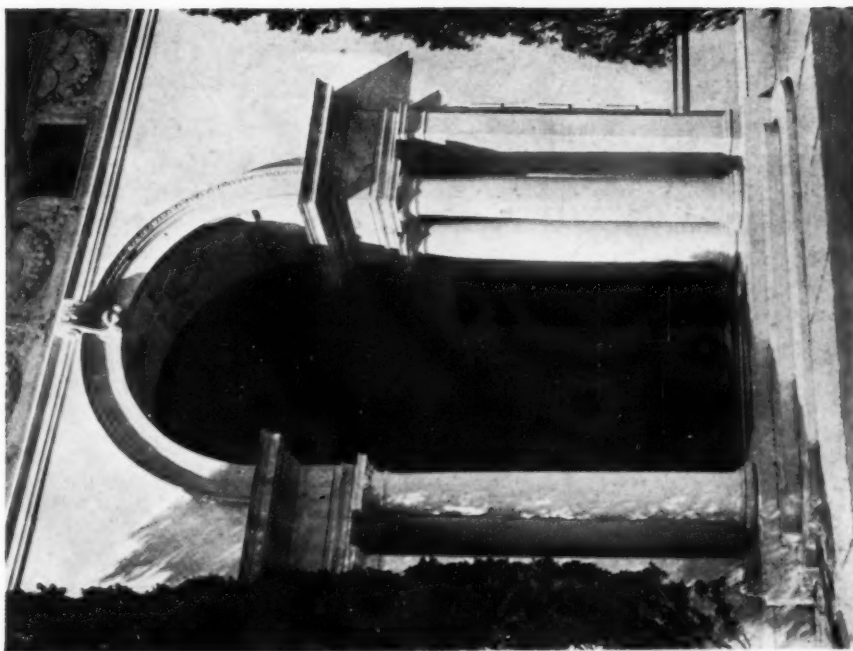
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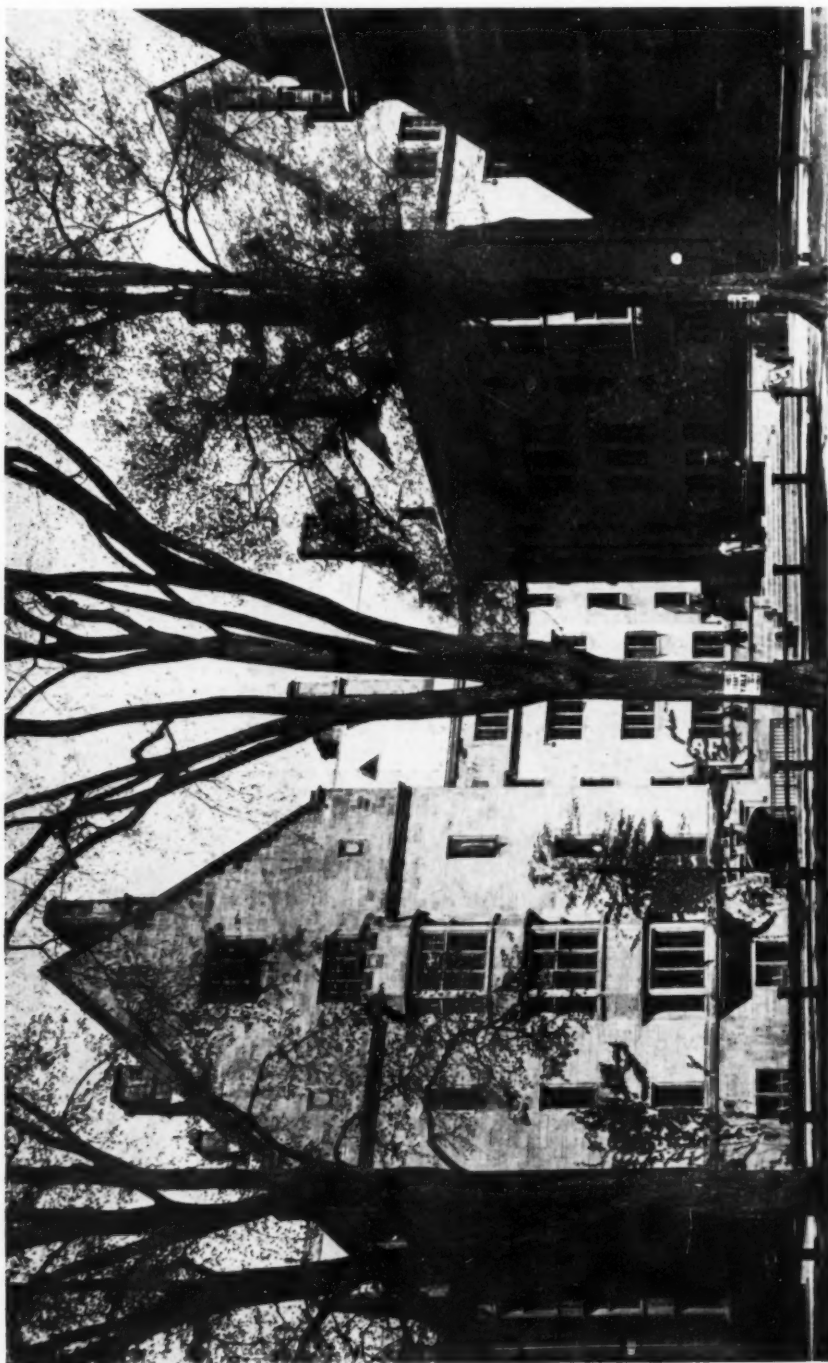
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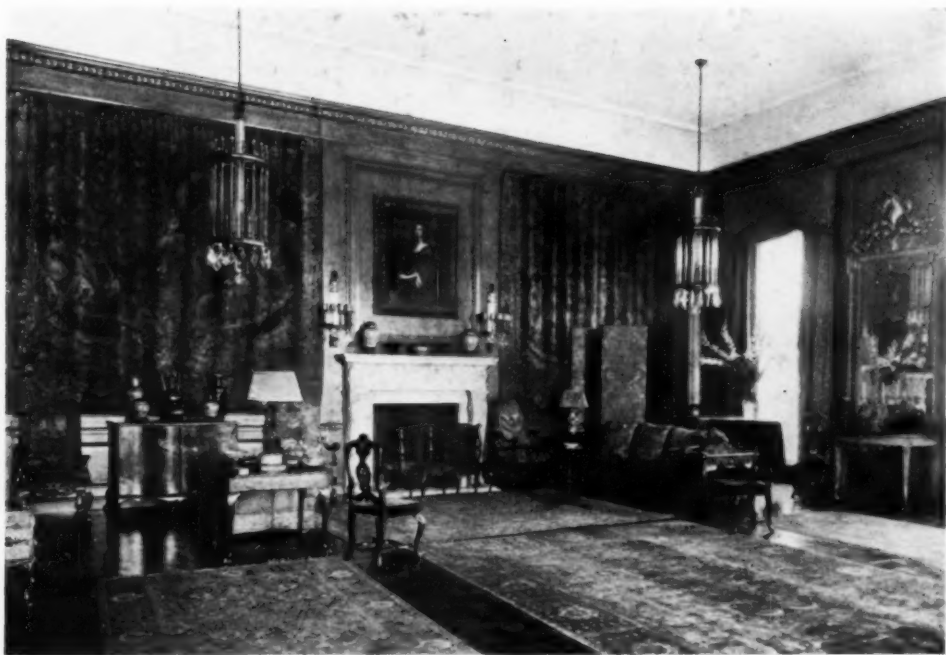




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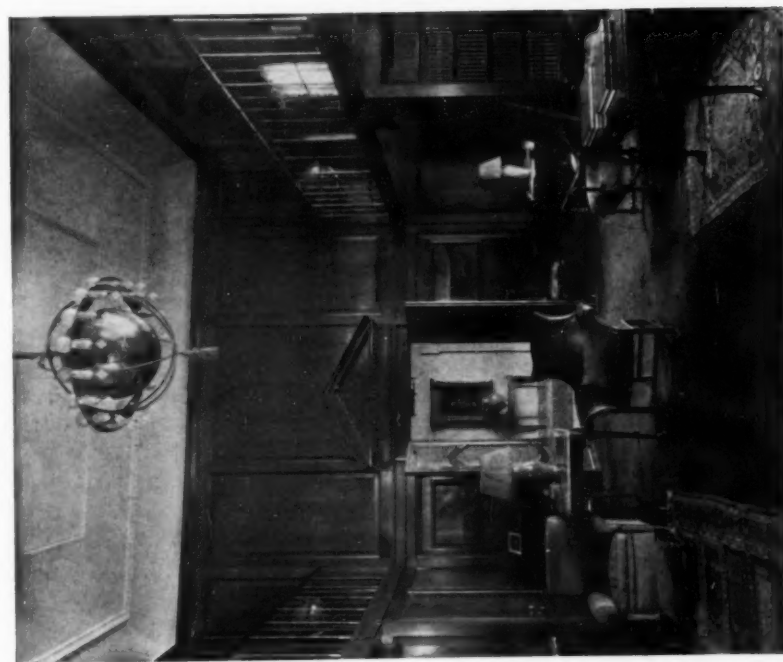
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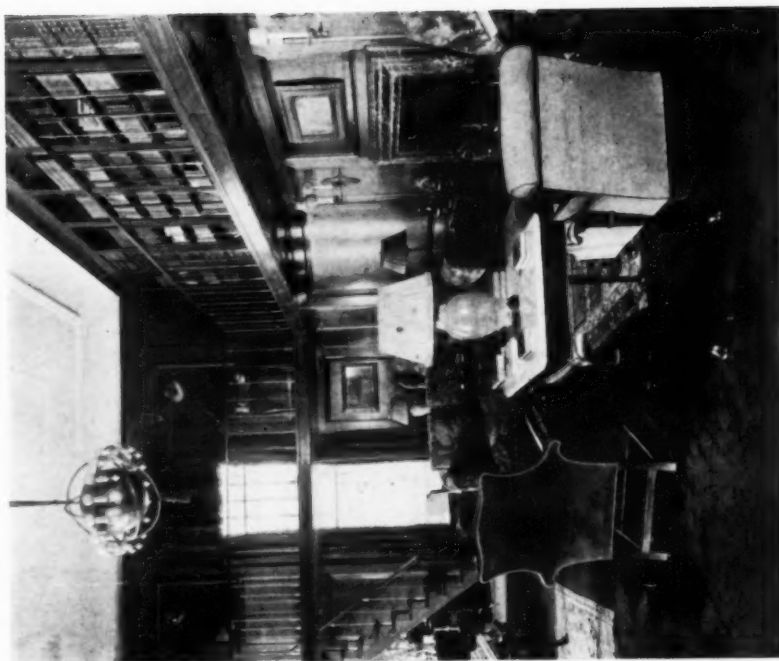
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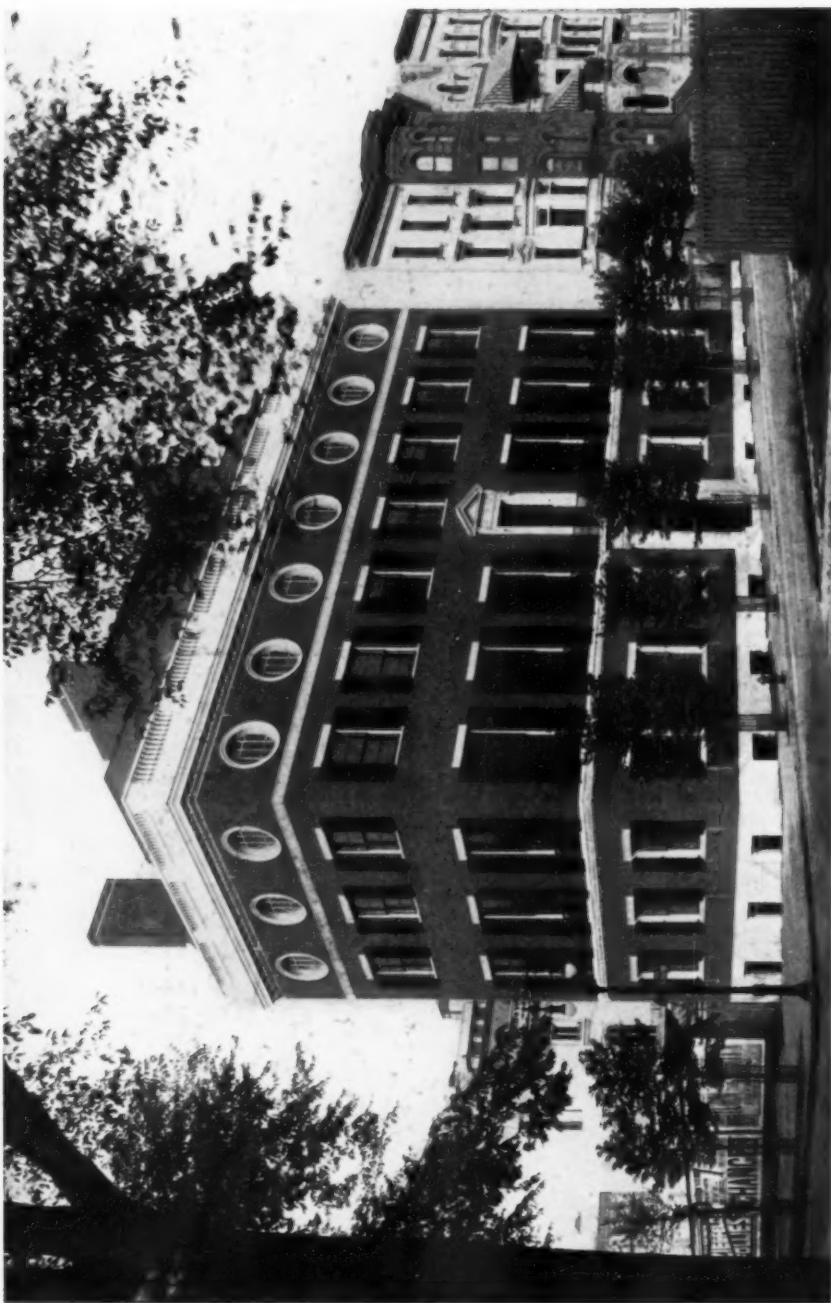


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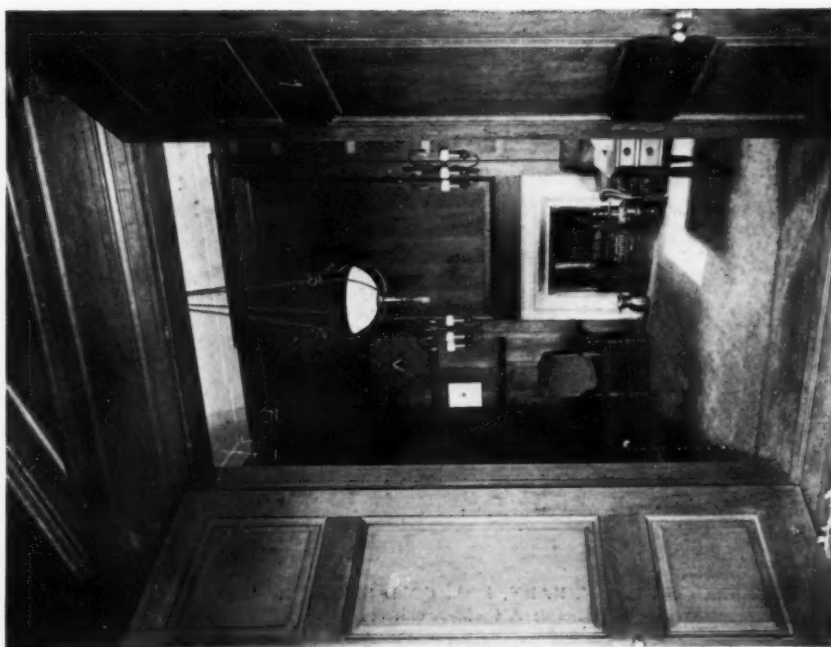
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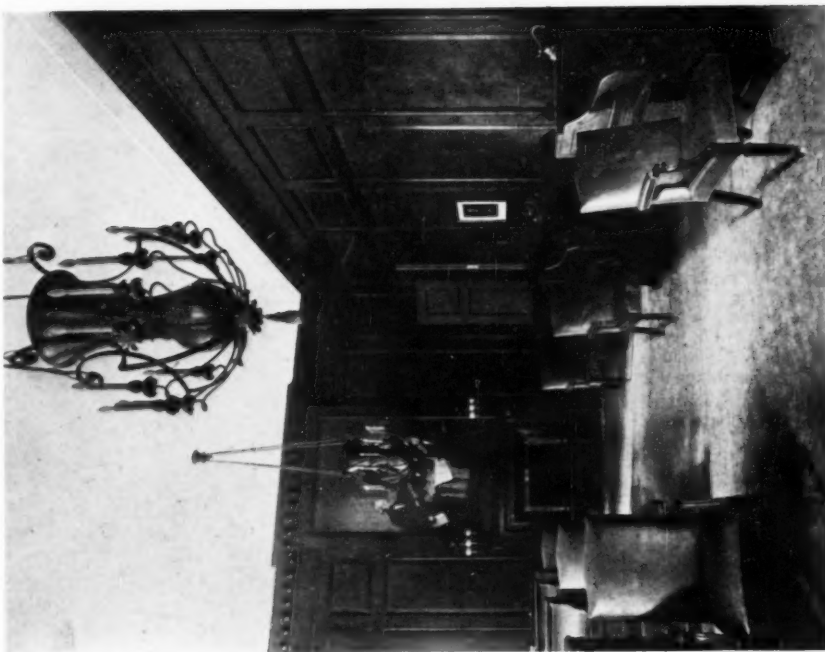


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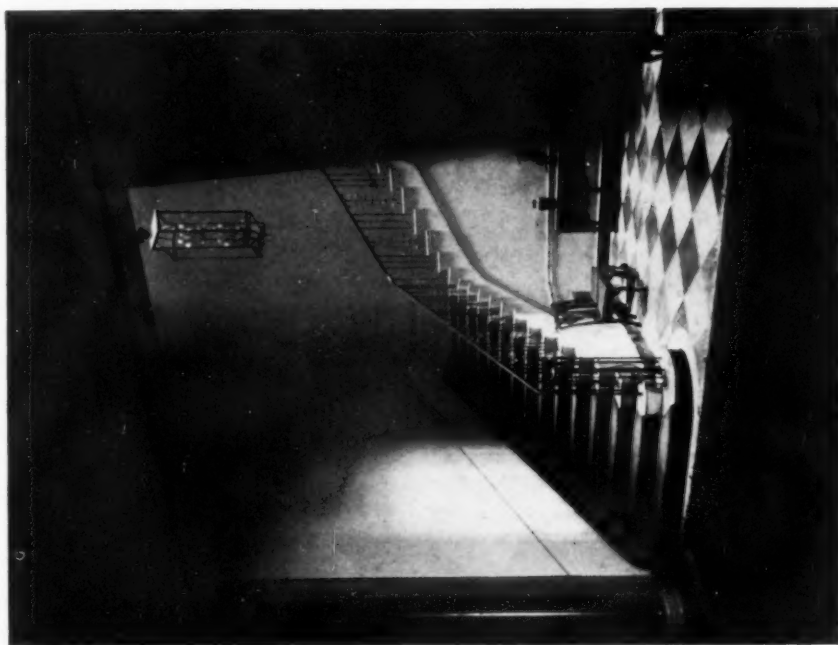
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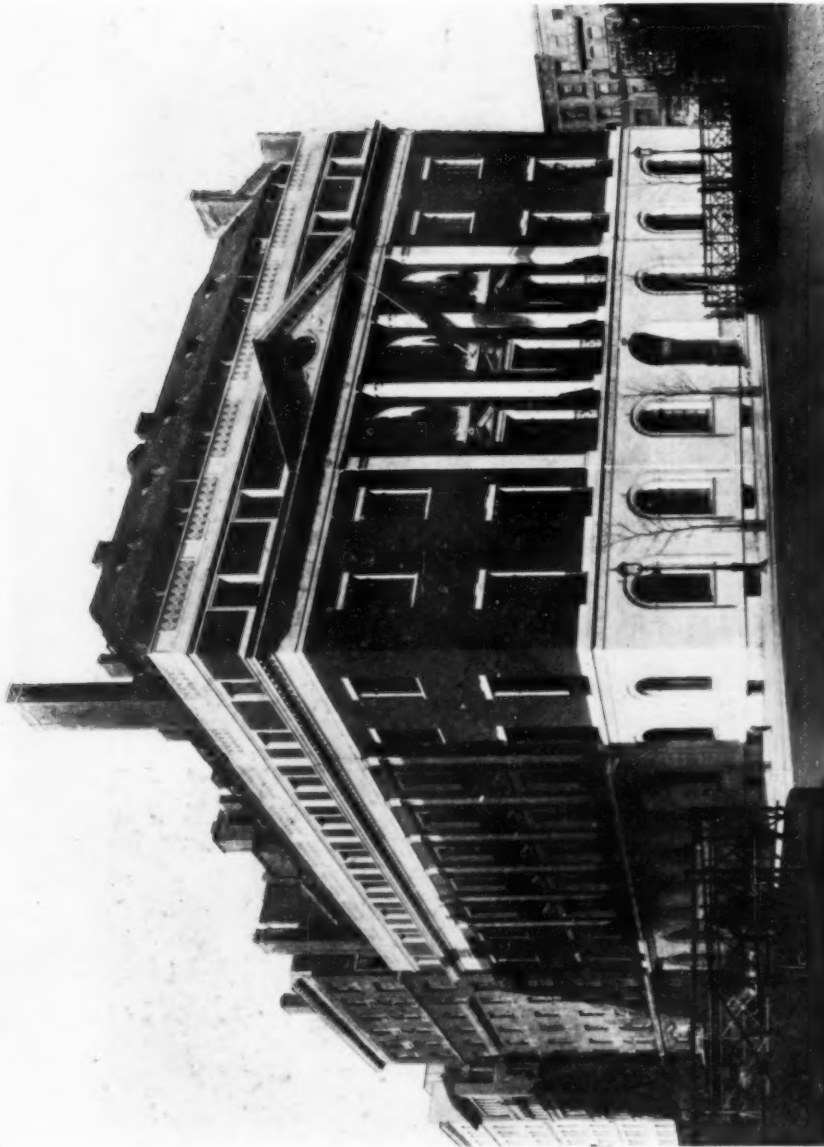


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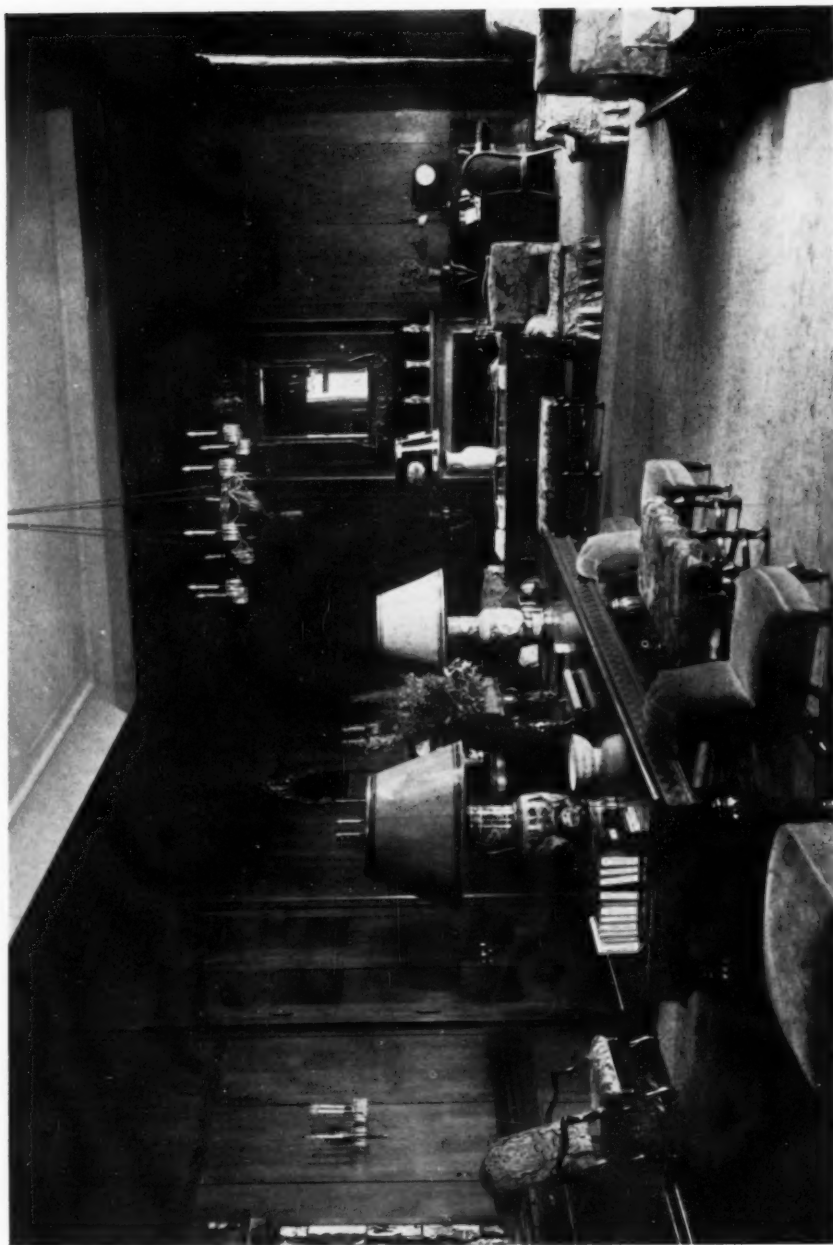
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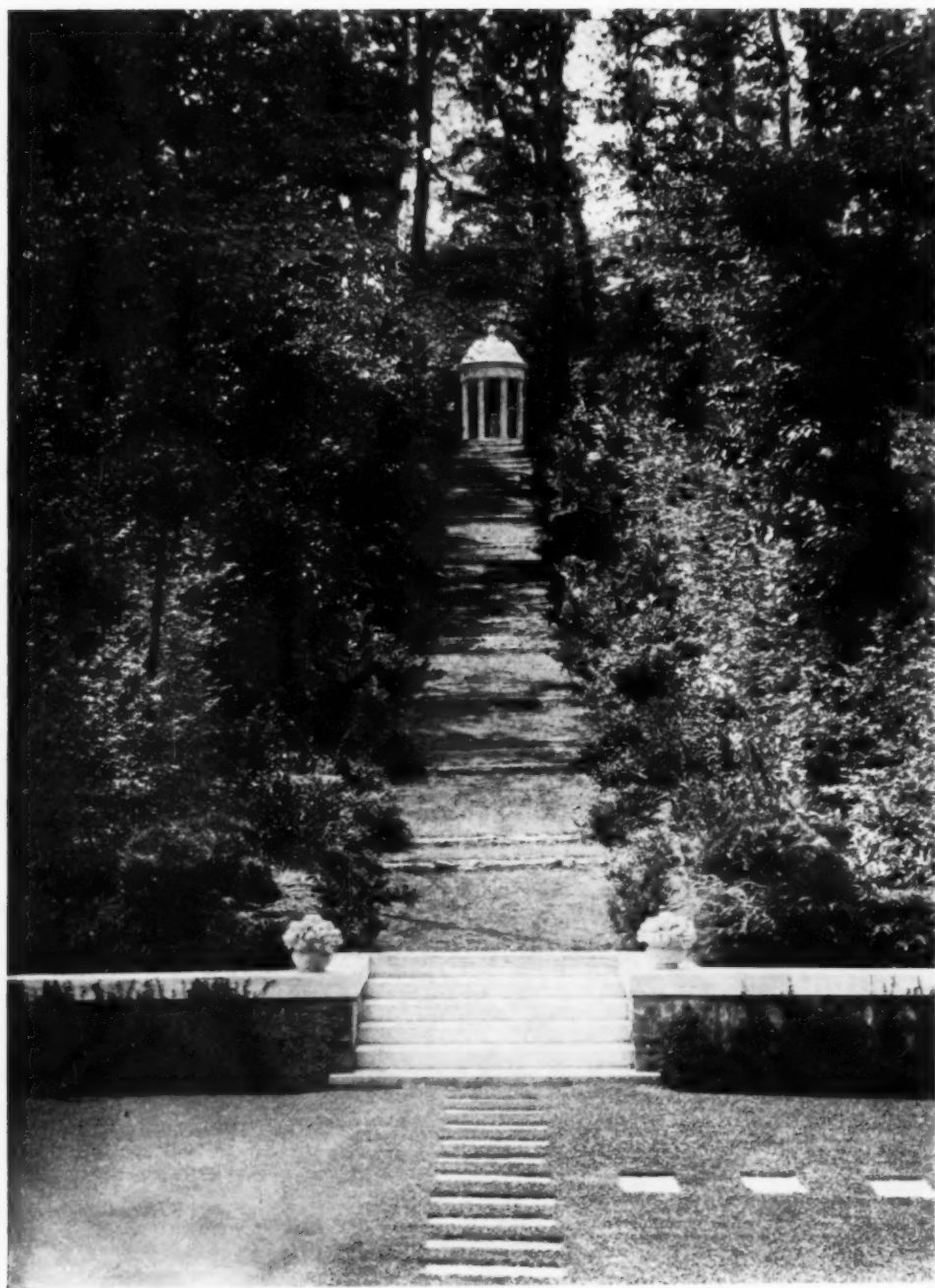
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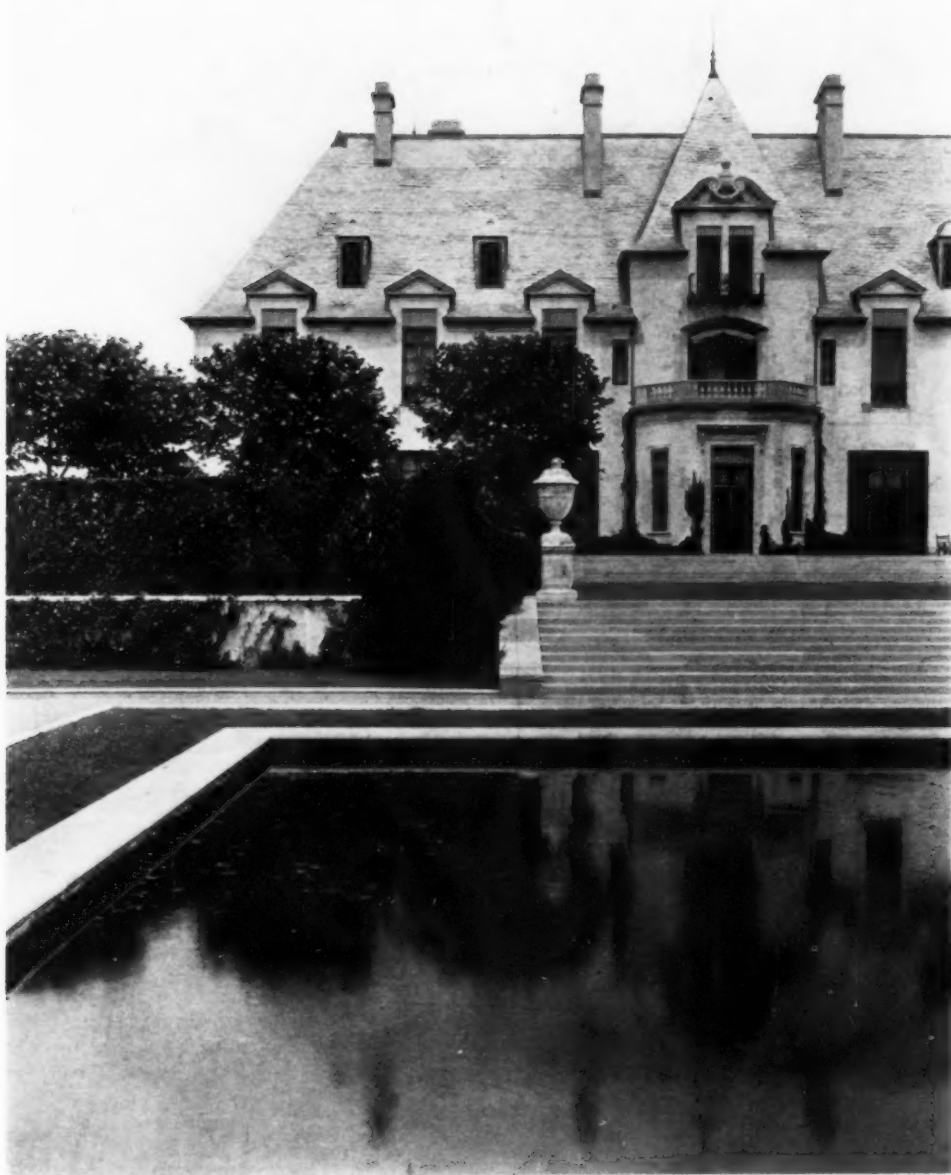
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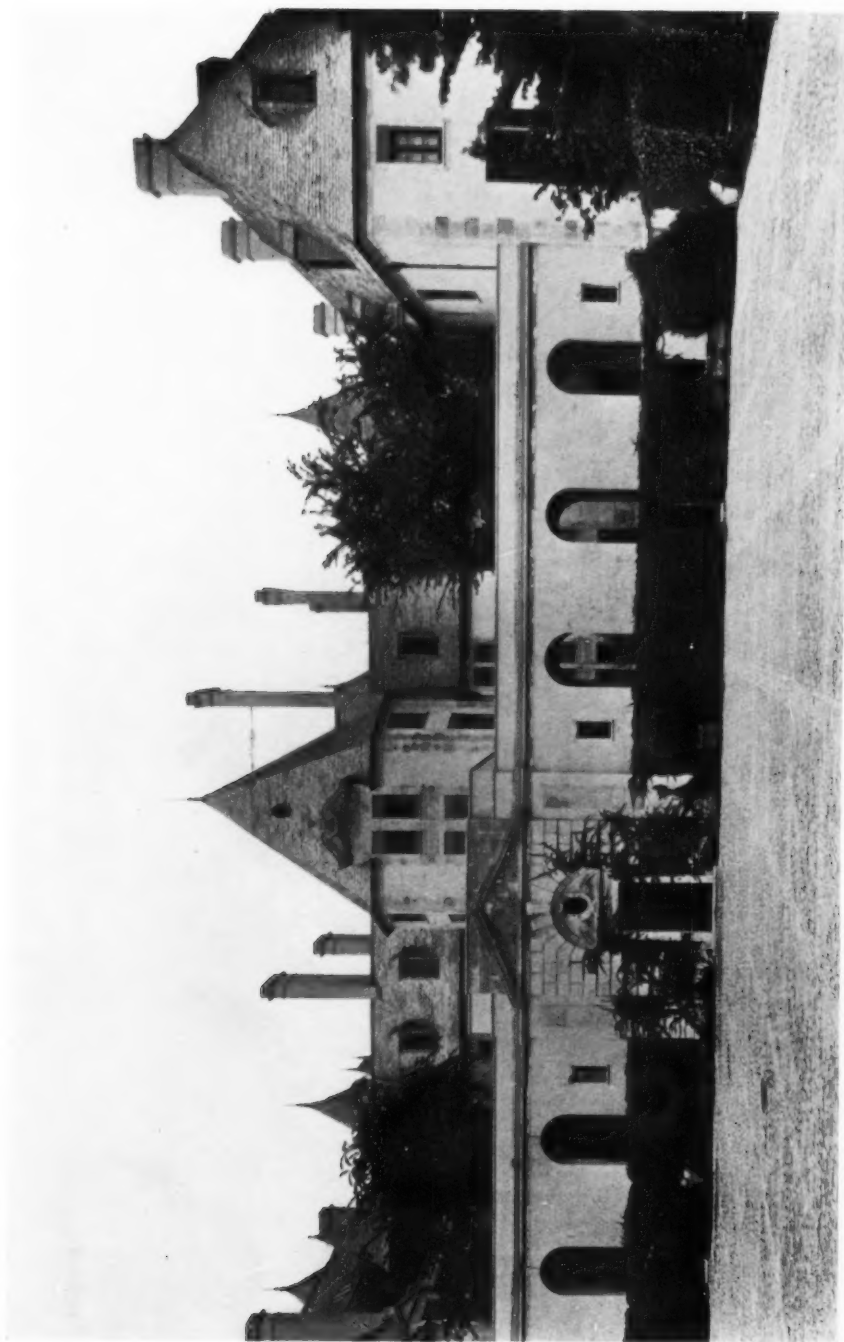
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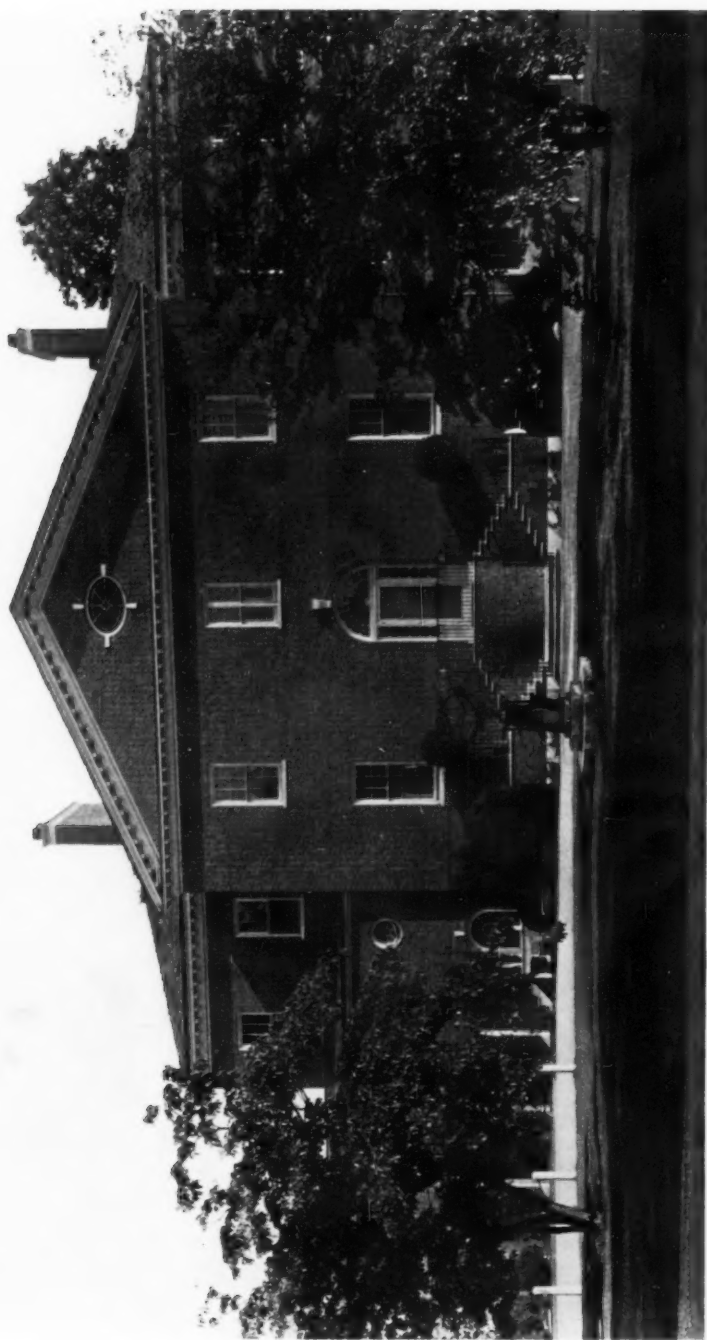
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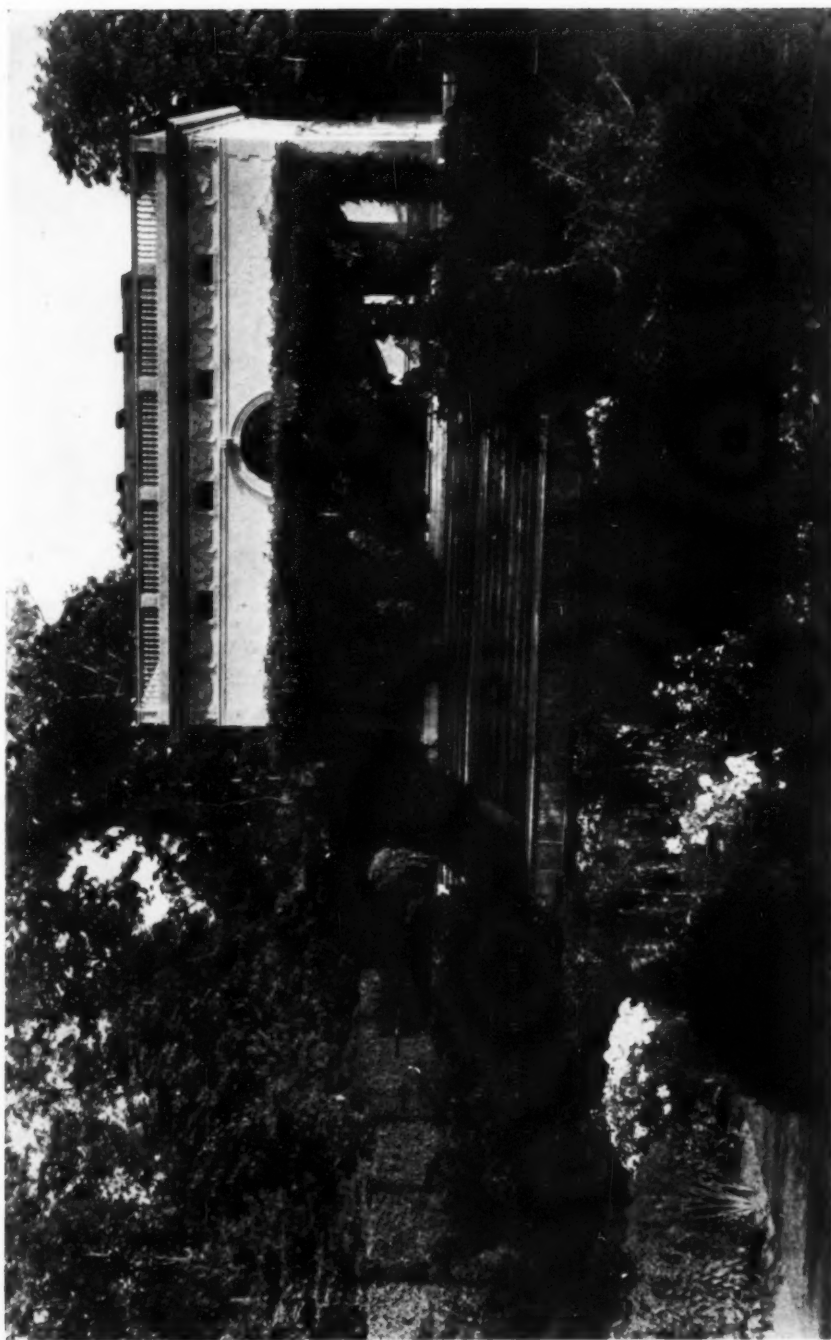


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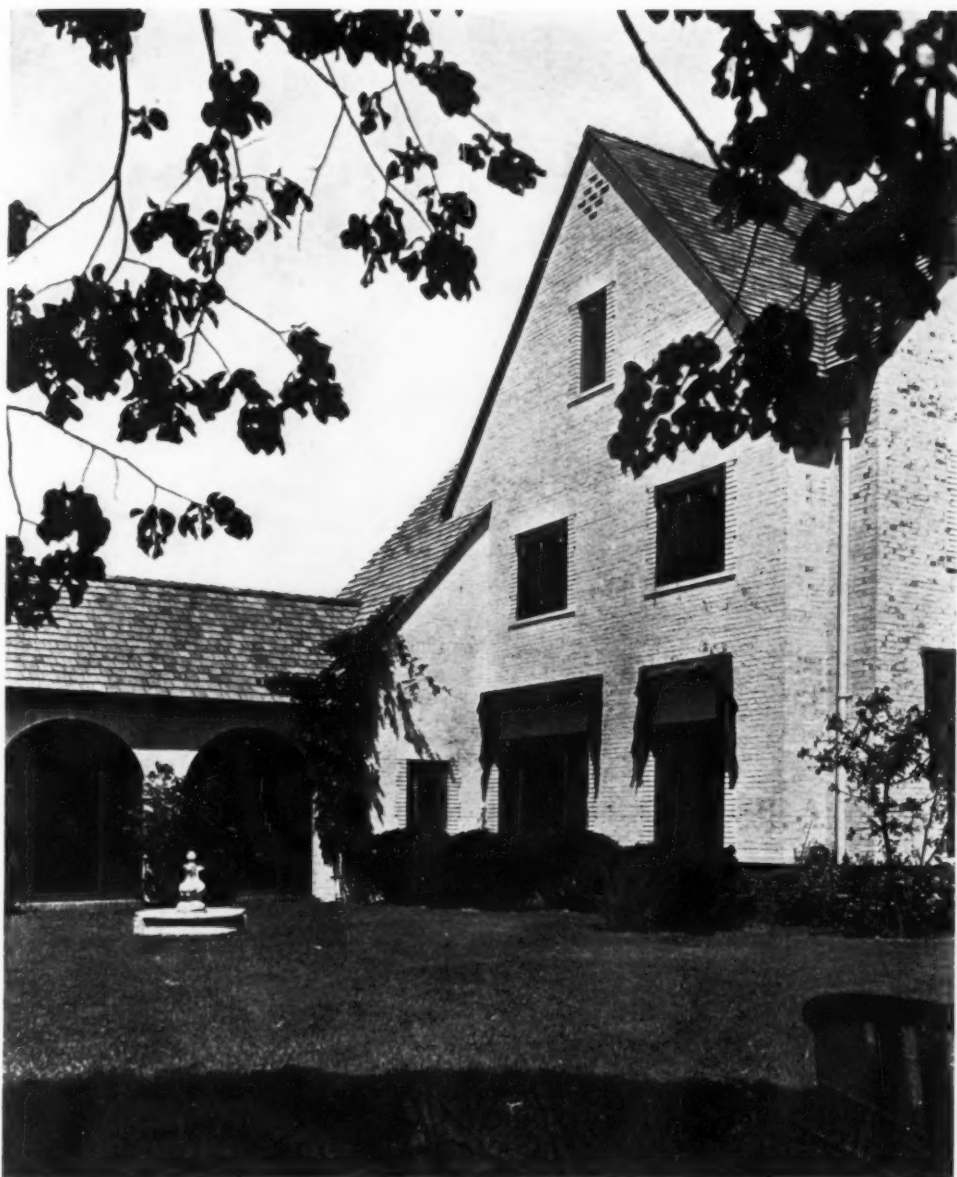
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Garden and Summer House

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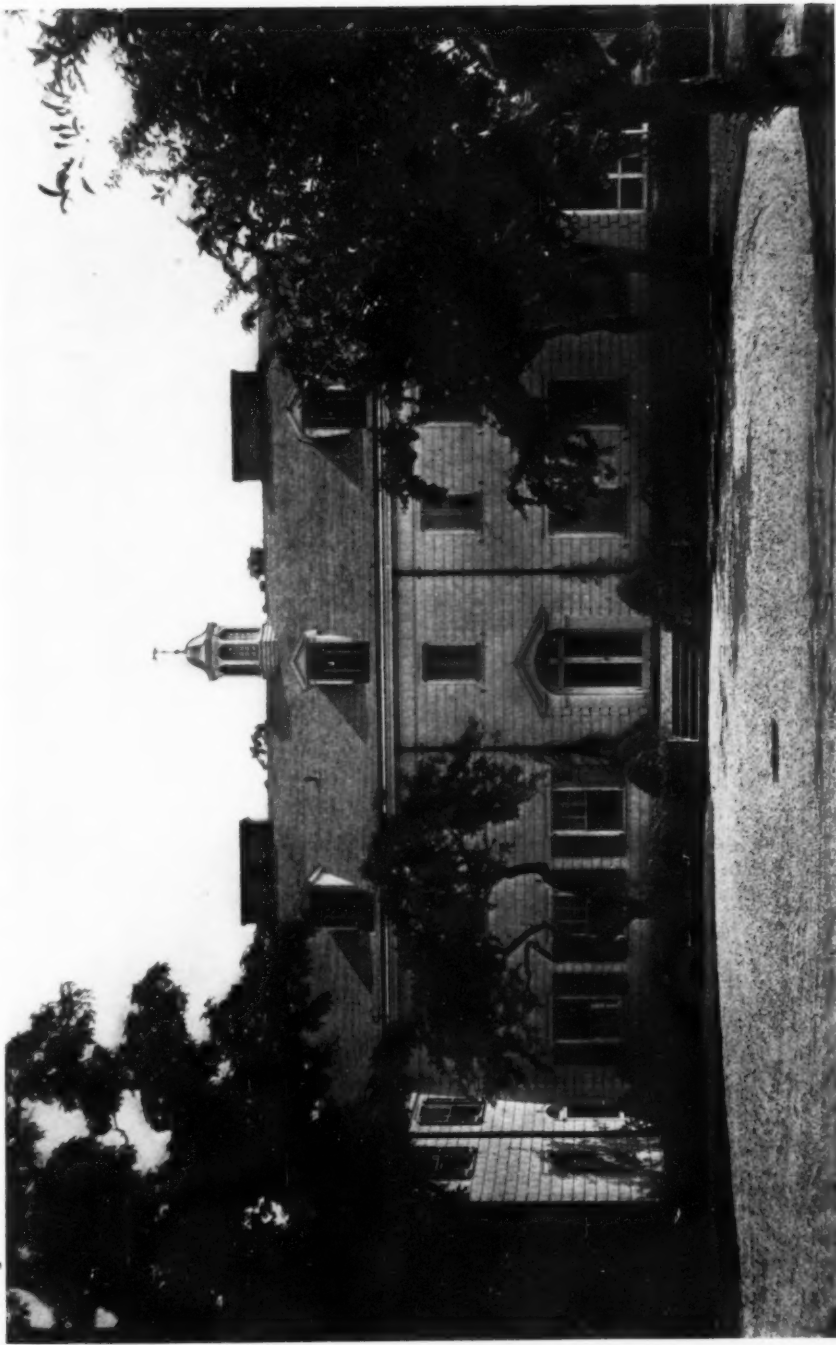


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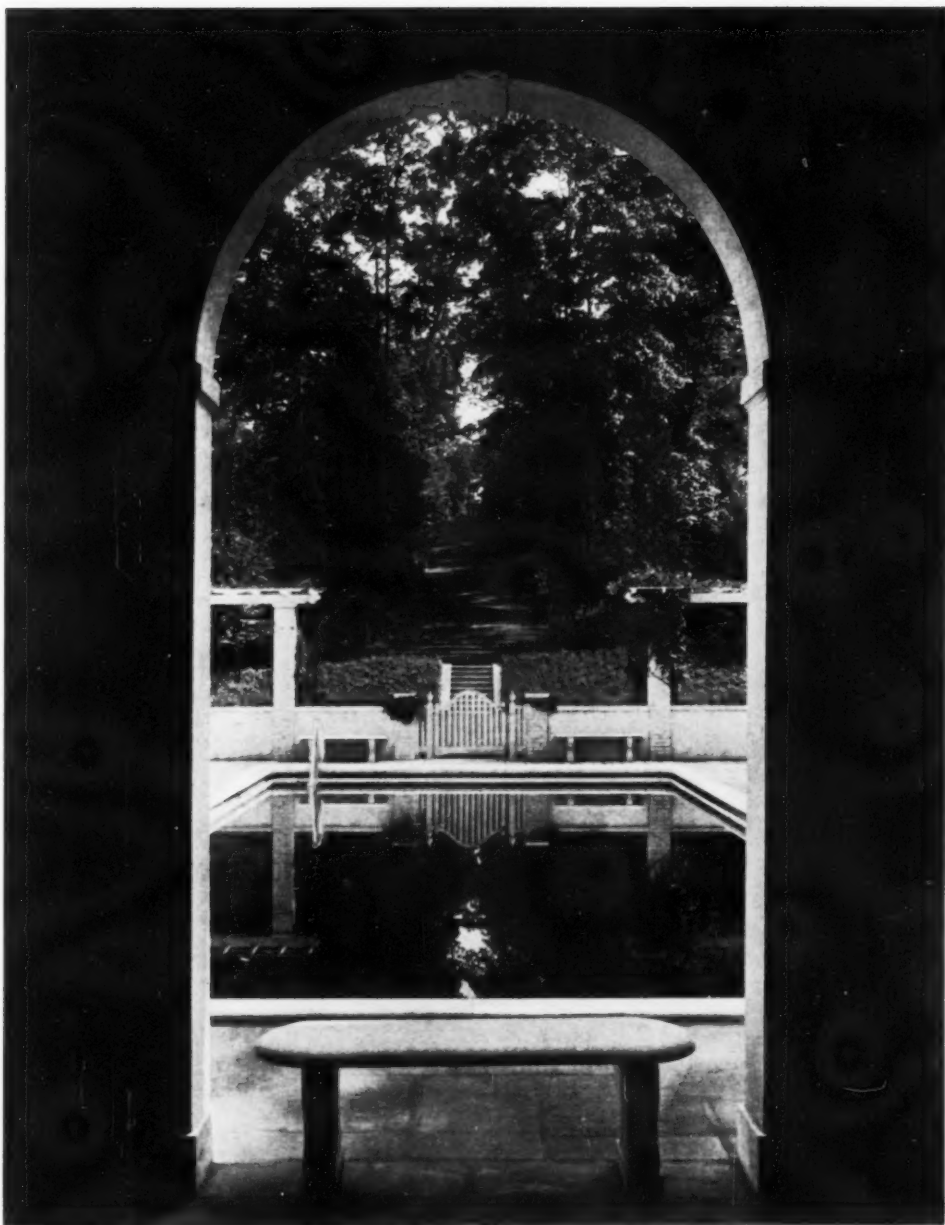
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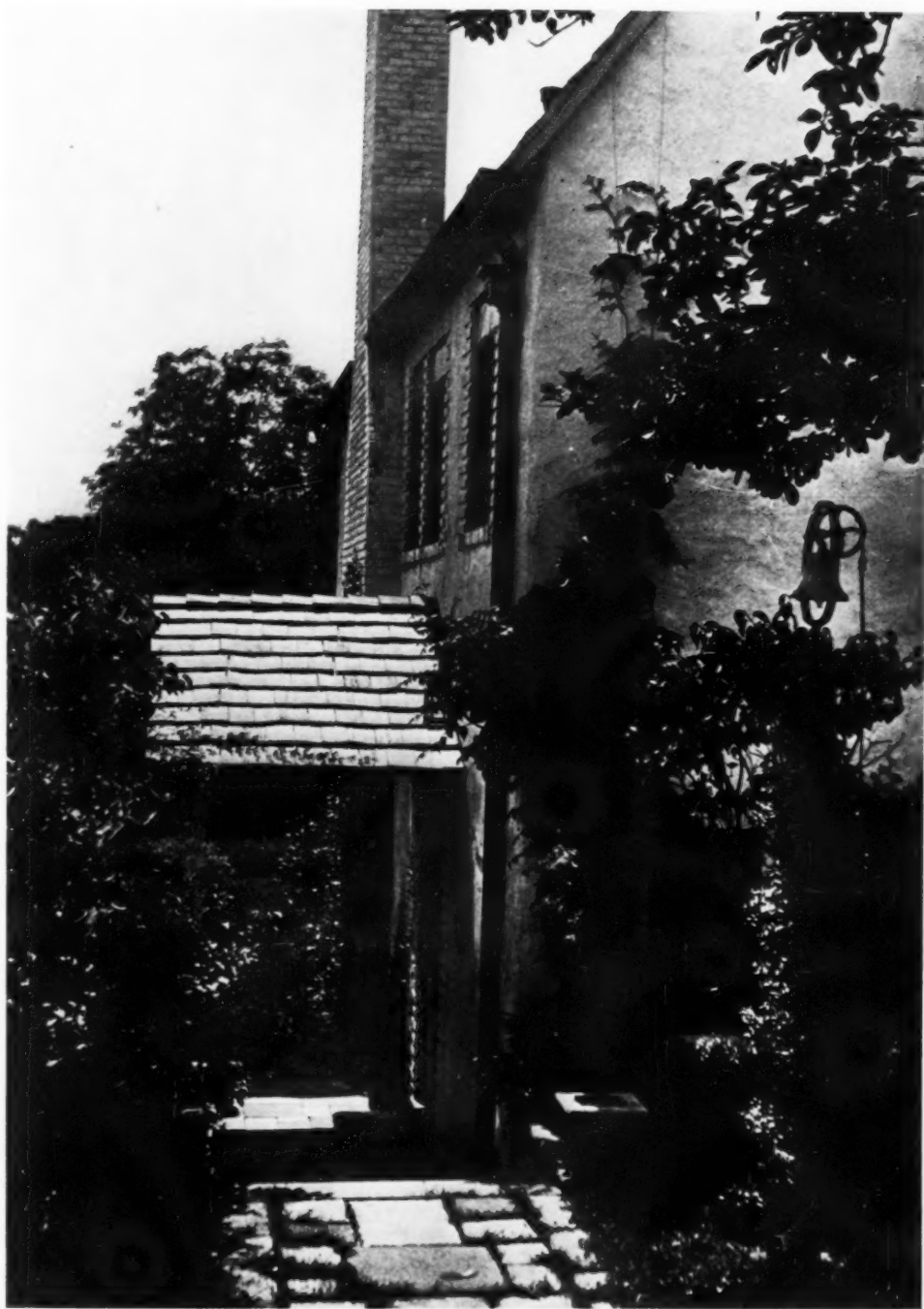
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Pool

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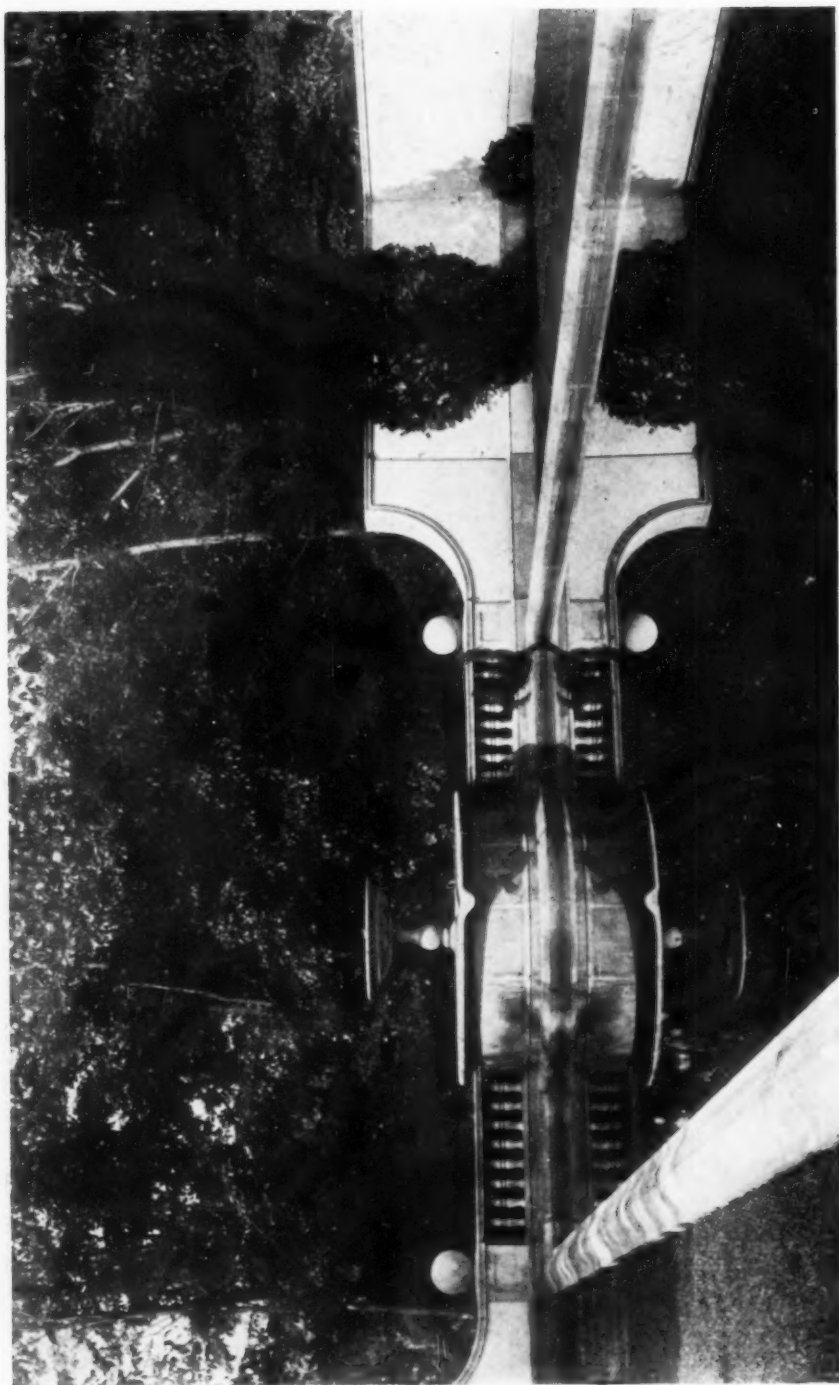


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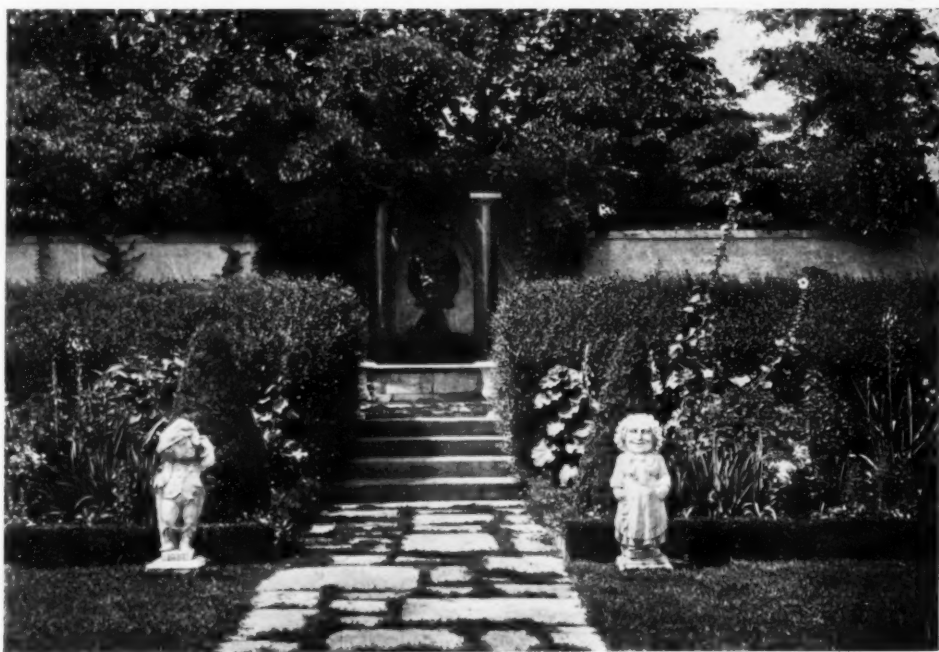




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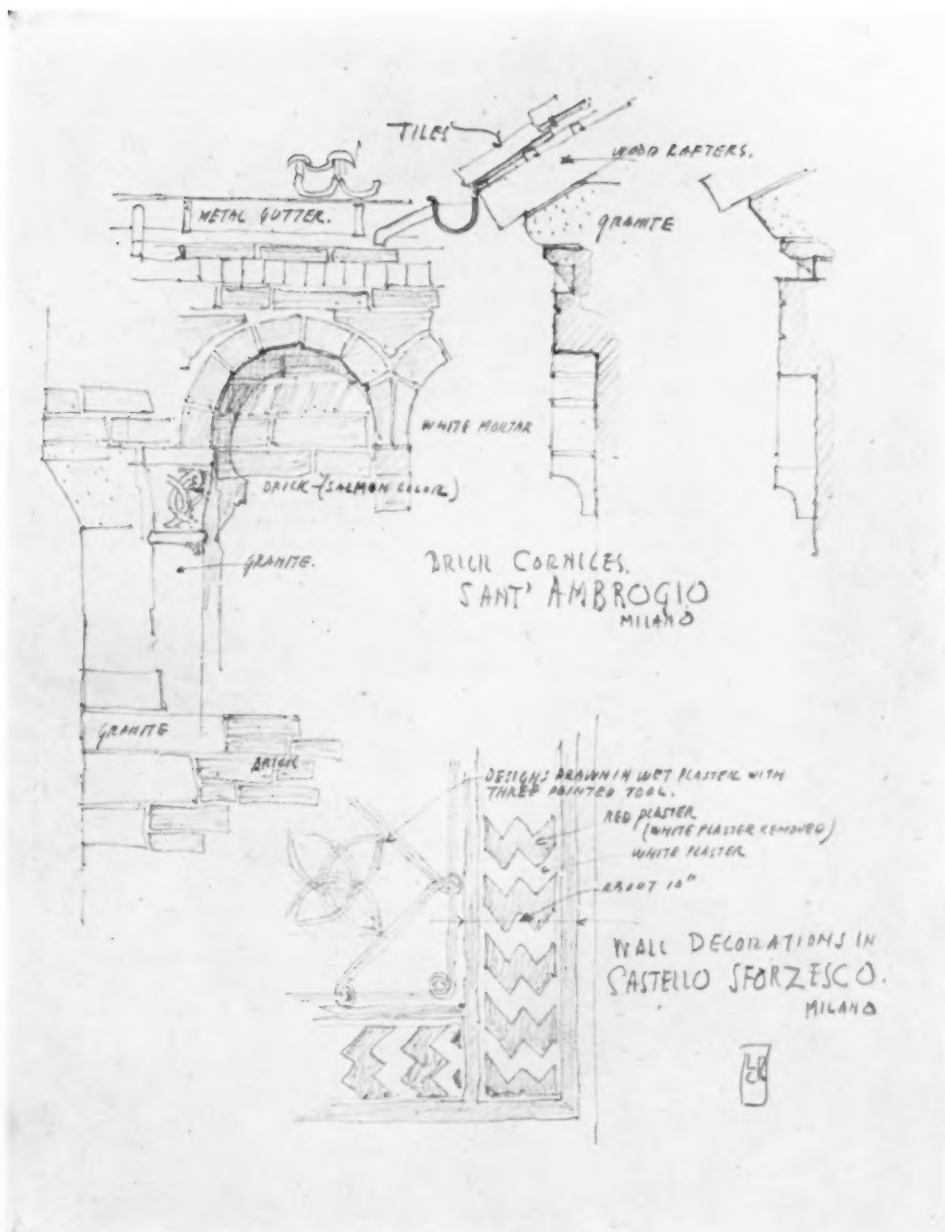


Plate XI—In Sant' Ambrogio in Milan the granite columns with carved capitals have been placed at the start of a series of arches in the cornice. At the top a granite cap and exposed wood rafters form a support for the tile roof. A very unusual wall ornamentation is this plaster decoration in the Castello Sforzesco in Milan. The center is scratched in design similar to an Italian window grille, while the border is in colored plaster against the white wall.



# SOME NOTES ON COMMON BRICK WORK



*Sketches by Louis C. Rosenberg*  
*Text by Lewis E. Welsh*

## PART III

THE GREAT SIMILARITY of the results obtained by the use of brick in different countries and in different ages leads one to suppose that study and intercourse between nations must have played a very large part in this result. However, when one finds certain portions of the Great Wall of China with battlements of brick resembling very closely those at Siena in Italy, one almost comes to the conclusion that the material controls the design rather than *vice versa*.

As Italy in the Byzantine and Romanesque periods furnishes us with so many fine, purely brick compositions, so also do we find the Low Countries, more particularly Holland and the coast sections of Belgium, using brick almost entirely in their residential, ecclesiastical and public buildings. Dutch churches, especially those of this period, made use of the beautiful texture and color of their local brick and these large, plain structures made imposing edifices by their very mass, emphasized by the fact that the surrounding trees and buildings were so low and the country so flat.

An essentially brick town of Belgium of the 13th and 14th centuries is Bruges, where the careful combination of brick and stone in the Halles and Belfry has produced a building of such grandeur and delightful scale that it is in itself a plea for brick and its use. There seems to be a continuation of the building of brick work right through the Gothic period into the Renaissance and in the latter we find by far a more interesting development of brick work in a picturesque and fantastic way than in any other country. In her book "Bruges," Mary Straton says of brick:

"The secret of the interest and beauty of the architecture of Bruges lies in her craftsmen's understanding of brick as a building material. For long centuries almost despised in some countries, and looked upon as incapable of fine expression, in the Low Countries it has never been relegated to the background. The home of brick architecture, just as Italy in the Middle Ages was the home of marble and France the home of stone building, the Low Countries not only reared their own towns in this material, but they taught lessons which England, at any rate, was glad to learn. The brickwork in Bruges is many hued, ranging from a deep rich red, which time has softened and mellowed, to the lighter tints of the more modern façades, which serve to set off the intenser qualities of the original walls. With bricks thin and small in size, laid with wide joints, the Bruges builders were not afraid of a plain piece and . . . they do not appear to have used the diaper work which was so favored in this country. Recessing and frequent change of plane gave them all they needed and, considering the large proportion of the area of most façades that was necessarily given up to windows in these town houses, they certainly could not have relied upon any better motif."

Brick traceries of molded bricks were common practise in Belgium during the Renaissance and the design and molds used varied greatly. In the general design of the houses the stepped, steep gables with large windows and unusual chimneys called upon all the skill and ingenuity of the craftsman to produce a material that would fulfill these demands.

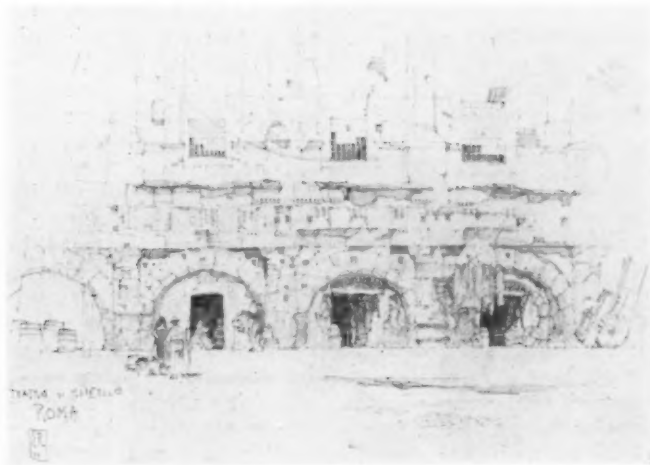
Brick seems to have answered admirably. One of the most picturesque buildings in the Low Countries is the Porte d'Ostende at Bruges with its large circular towers of unornamented brick that served in past centuries as a stronghold against invaders.

The Spanish use of brick in the Medieval as well as in the Renaissance period seems to have been purely decorative, due, no doubt, to the great abundance of stone and marble and to the lack of forests to furnish fuel for the manufacture of brick. In nearly all cases where brick is found the Moorish influence is evident. Brick bonding courses in stone walls seem to be the only attempt made to use it structurally.

In France, especially the southern portion, the limited use of brick is attributable to the same causes as in Spain, and almost the only extensive use of brick is in the early Renaissance when the wall

surfaces were often covered with brick, with stone quoins forming panels. This treatment is found in the Castle of Blois in the wing of Louis XII. At Fontainebleau in the Cour Ovale we find pilasters, cornices and belt courses in red brick set against stucco. Brick patterns were also used during this time, generally to relieve blank walls.

As almost all the old world brick buildings and those of our early times in America, were constructed of locally manufactured brick, it seems safe to say that no small part of their charm is due to the fact that they *are* a part of the ground they occupy. Our transportation facilities have made it possible for us to go to distant places to secure materials that will give unusual effects, and it is these unusual and often unnatural effects that produce the very glaring hardness and crudity which we are devoting our best thought and effort to avoid.





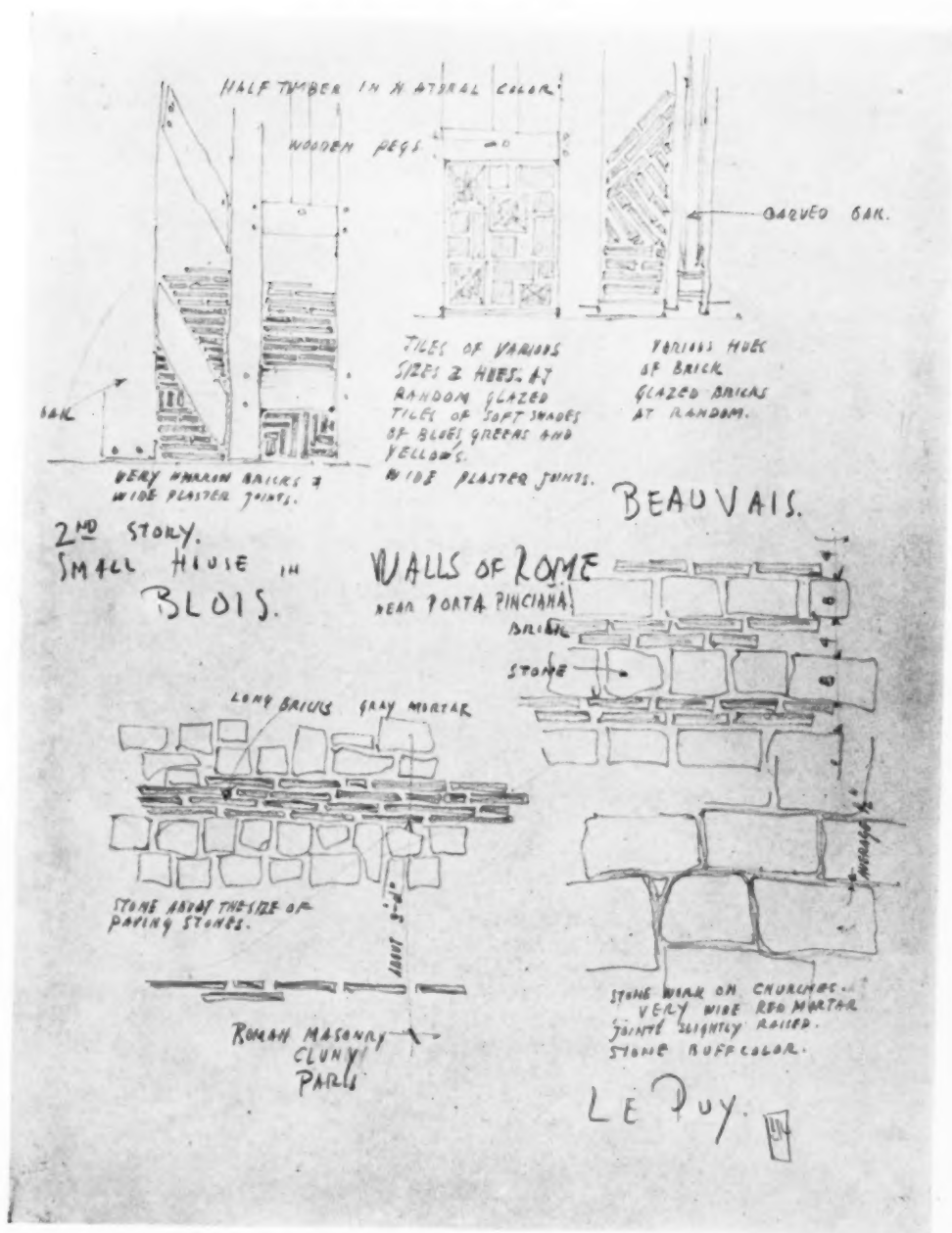


Plate XII—This plate shows various wall treatments of brick, stone, wood, half timber and tile in France and Italy. The use of red mortar at Le Puy is very unusual.

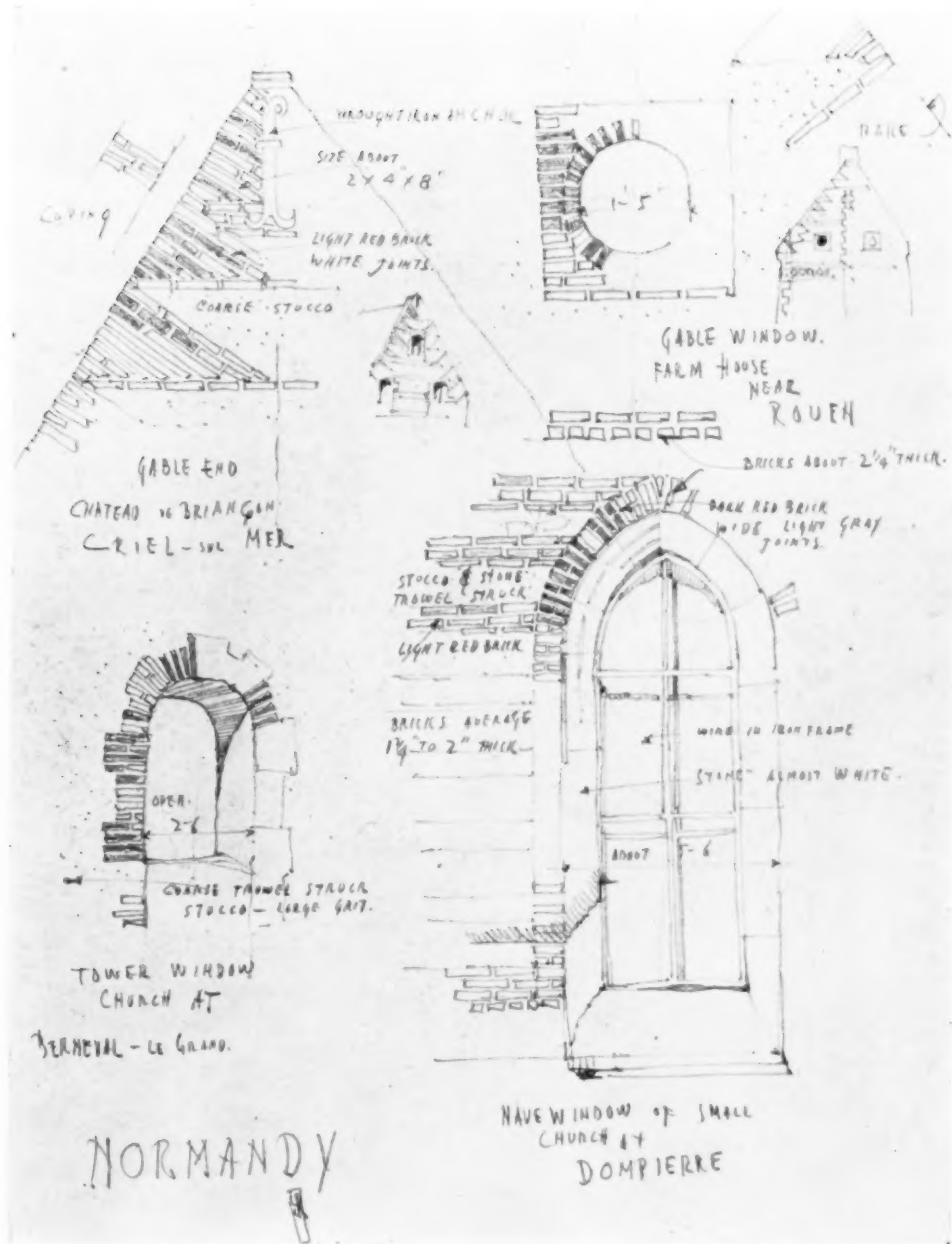


Plate XIII—The gable end of one of the small buildings of the Chateau de Briançon at Criel-sur-Mer illustrates a common use of brick as a coping. The window at Dompierre shows a very successful combination of contrasting materials—that is, white stone bordering a void, forming a crisp edge inside the brick arch. Two shades of red brick are employed.

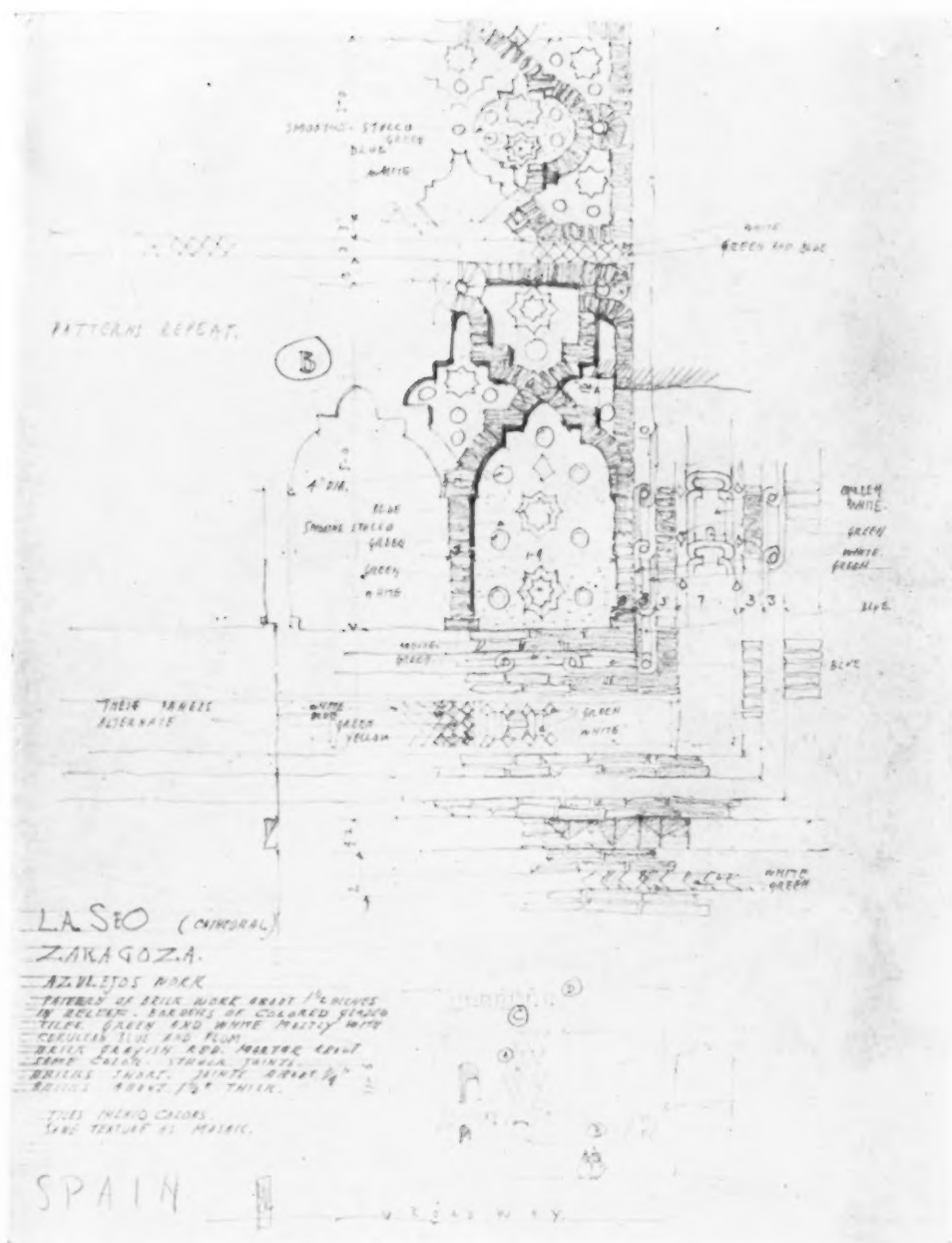
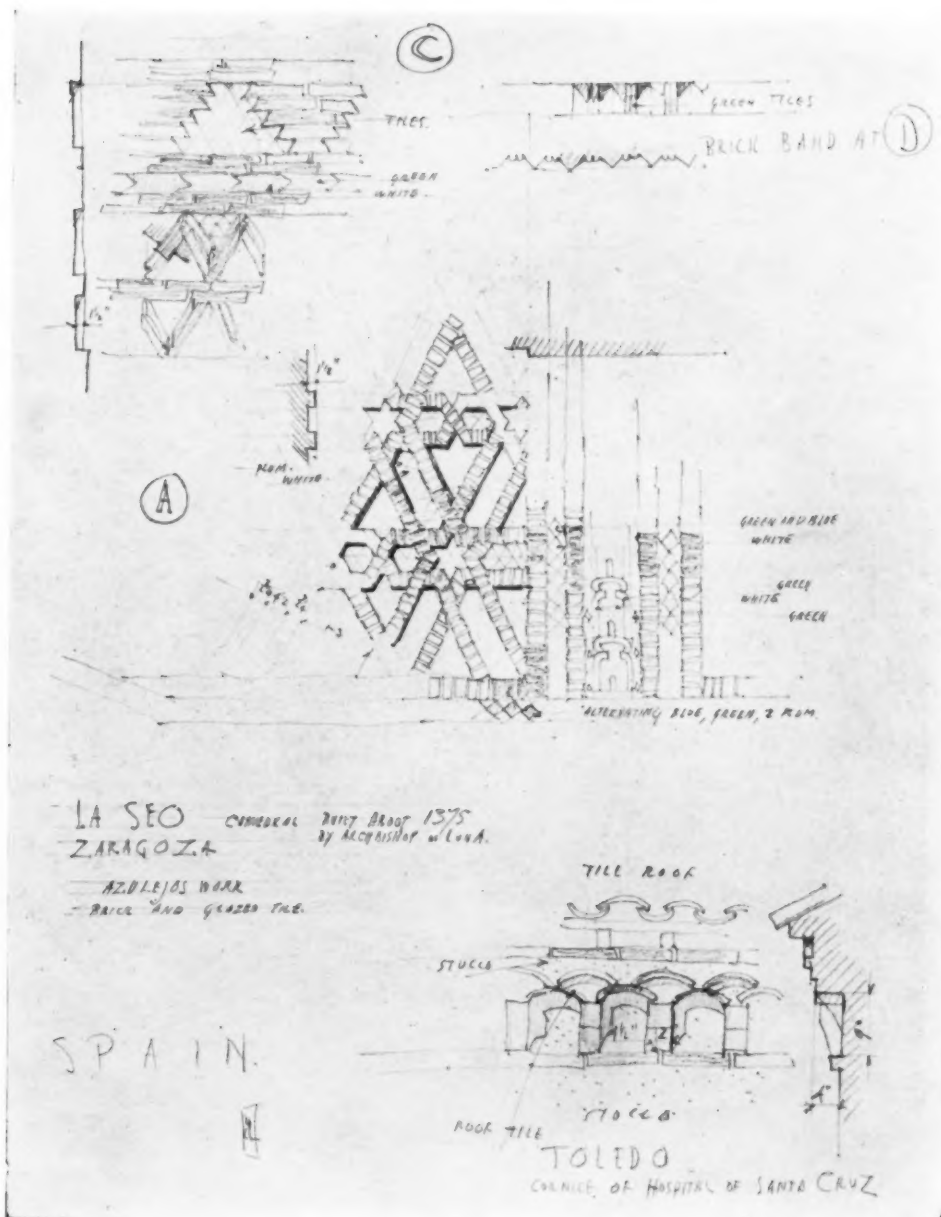


Plate XIV—The cathedral of La Seo at Zaragoza in Spain has a splendid side wall treatment in brick, tile and stucco called "Mudéjar." The small sketch in Plate XIV shows the location of these panels. The cathedral was built about 1375 by the Archbishop of Luna. It is considered one of the finest examples of this type of work.



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Plate XV—In the cornice of the hospital of Santa Cruz at Toledo the use of roof tiles over corbels is unusual and solves very well one of the problems of brick cornice designs; that of supporting additional projections of top courses of brick.

# Le Pavillon de Madame, Versailles



By Harold Donaldson Eberlein and  
Leigh Hill French, Jr

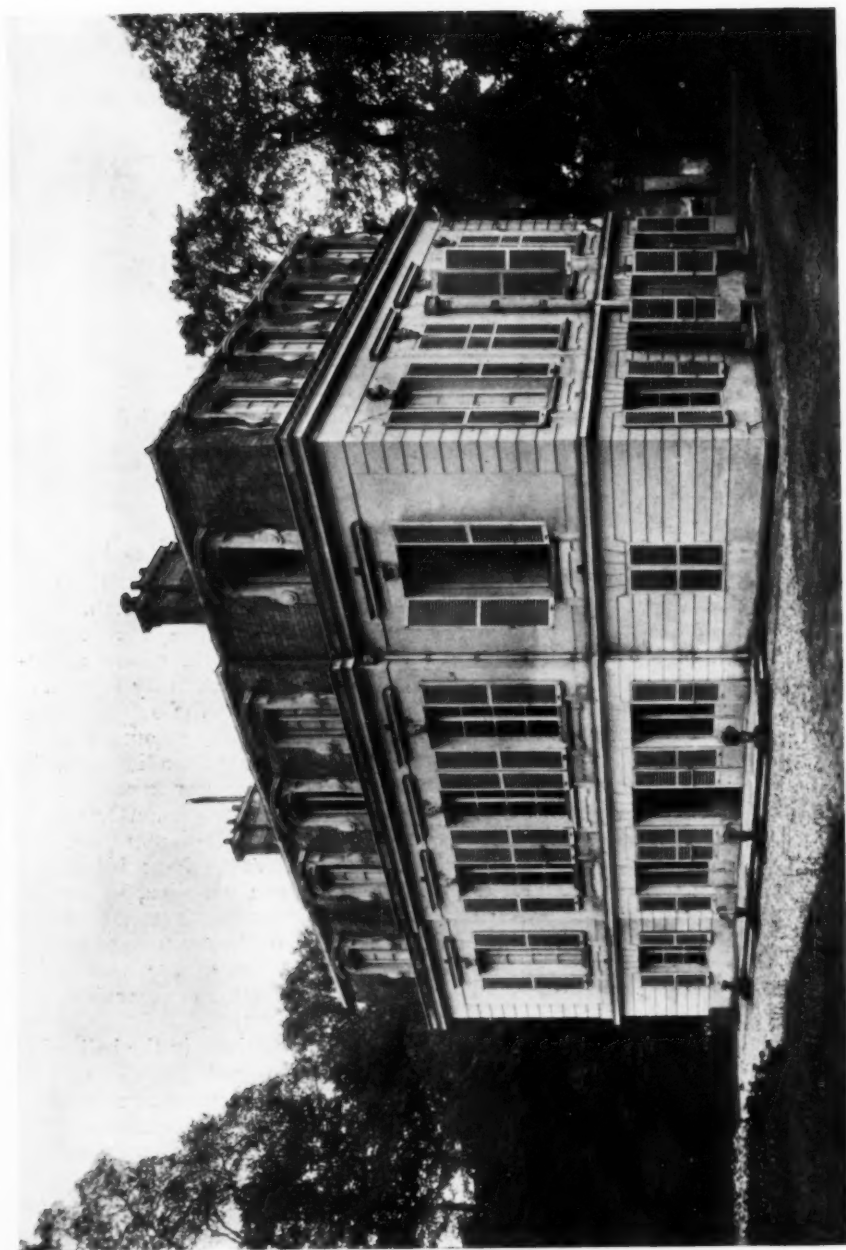
ONE OF THE MOST interesting and suggestive of the small houses of the French Court, dating from the early eighteenth century, is Le Pavillon de Madame on the Avenue de Paris, in Versailles. The exterior is exceedingly simple and full of dignity, wherein lies much of its charm. In fact, although the casual impression is agreeable, one has to look twice in order to discern the various little refinements and appreciate their excellence. So far as outward conditions are concerned, one of the chief attractions of this *établissement*, whither royalty was wont occasionally to withdraw from the too insistent distractions of the Court, consists in the general layout of the estate.

Upon entering the gates there is a small forecourt immediately in front of the house. The north or garden front of the house overlooks a broad *tapis vert*, surrounded by tall trees which effectually shut out the neighboring estates and also conceal sundry tool houses and the rabbitry, that indispensable adjunct of the French suburban or country residence. Beyond the *tapis vert* an opening in the trees discloses the *potager*, geometrically laid out with beds and broad walks converging to a central pool. The beds are filled with a neat array of vegetables and fruit trees and are bordered with flowers which supply abundance of cut blooms

for the house. At the far end of the *potager* is the orangery, against the wall that bounds the estate to the north. The whole arrangement displays a logical orderliness that strikes the visitor as engaging rather than intentionally formal.

The plan of having the *salon* above-stairs rather than on the ground floor is thoroughly indicative of Gallic tastes in this particular, but the arrangement would hardly appeal to Anglo-Saxon temperament, for the Anglo-Saxon country dweller usually likes to have his living room where he can get directly out of doors without traversing halls and stairs in doing so. Nevertheless, upon careful examination the plans of the house display numerous features deserving of thoughtful consideration.

The *boiserie*, especially in the hall, dining room, anteroom and *salon*, is of admirable quality and commands attention. The panelling in the entrance hall is white; the walls of the stairway are marbled with diverting relief in the shape of polychrome arabesques; the walls of the dining room are a pale green; and in the anteroom and *salon* the oak panelling is its natural color with the carved enrichments picked out in gold. The exterior of the house is stuccoed and painted a light grey. Lead sheathing encloses the decorative trim of the dormer windows.



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Garden Front—North  
LE PAVILLON DE MADAME, VERSAILLES

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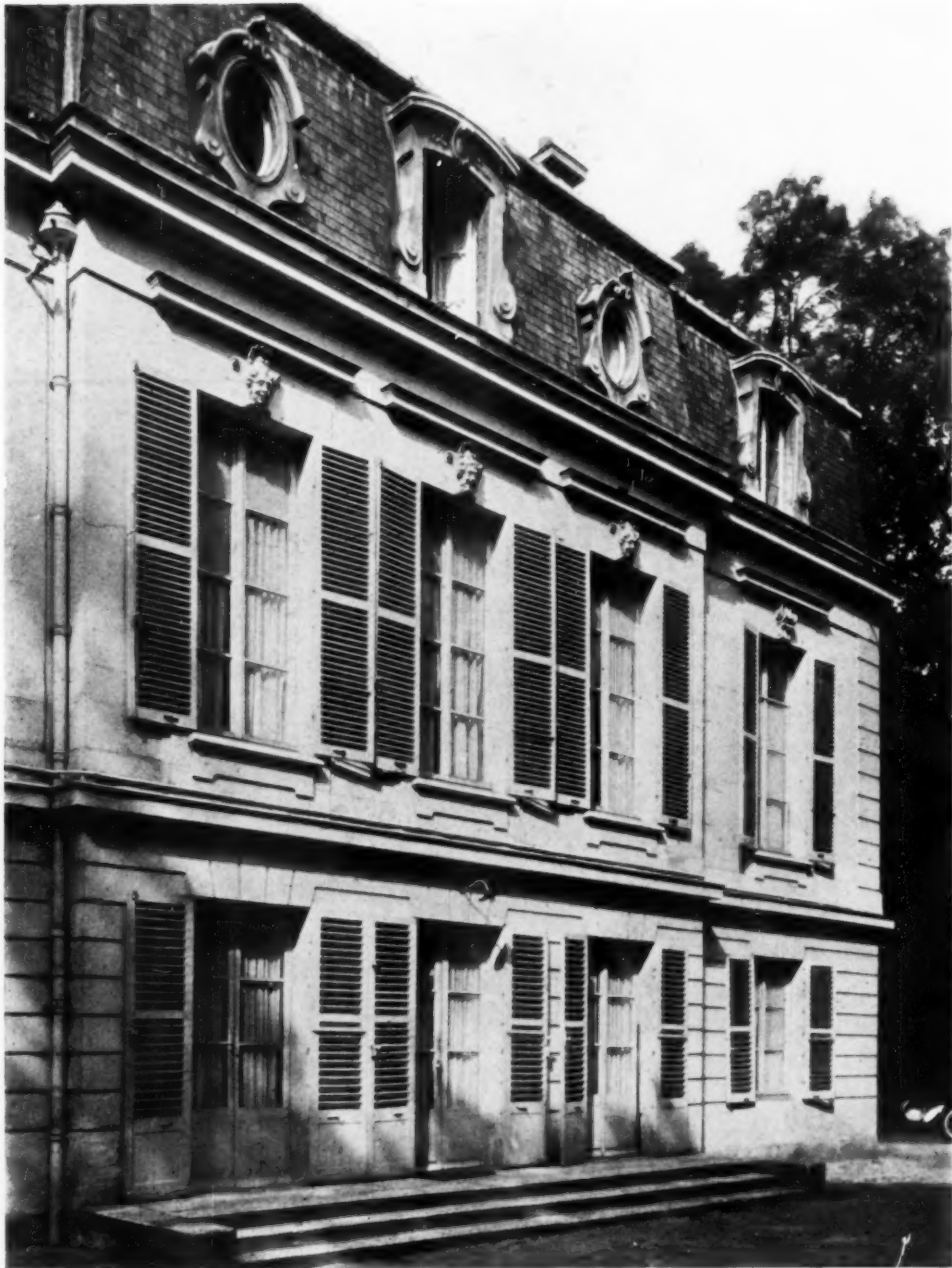


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Entrance Front—South  
LE PAVILLON DE MADAME, VERSAILLES

July, 1923

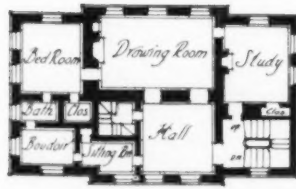




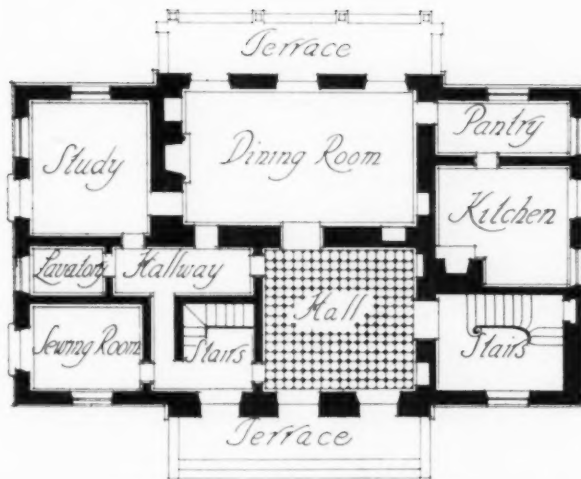
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Detail of South Front  
LE PAVILLON DE MADAME, VERSAILLES

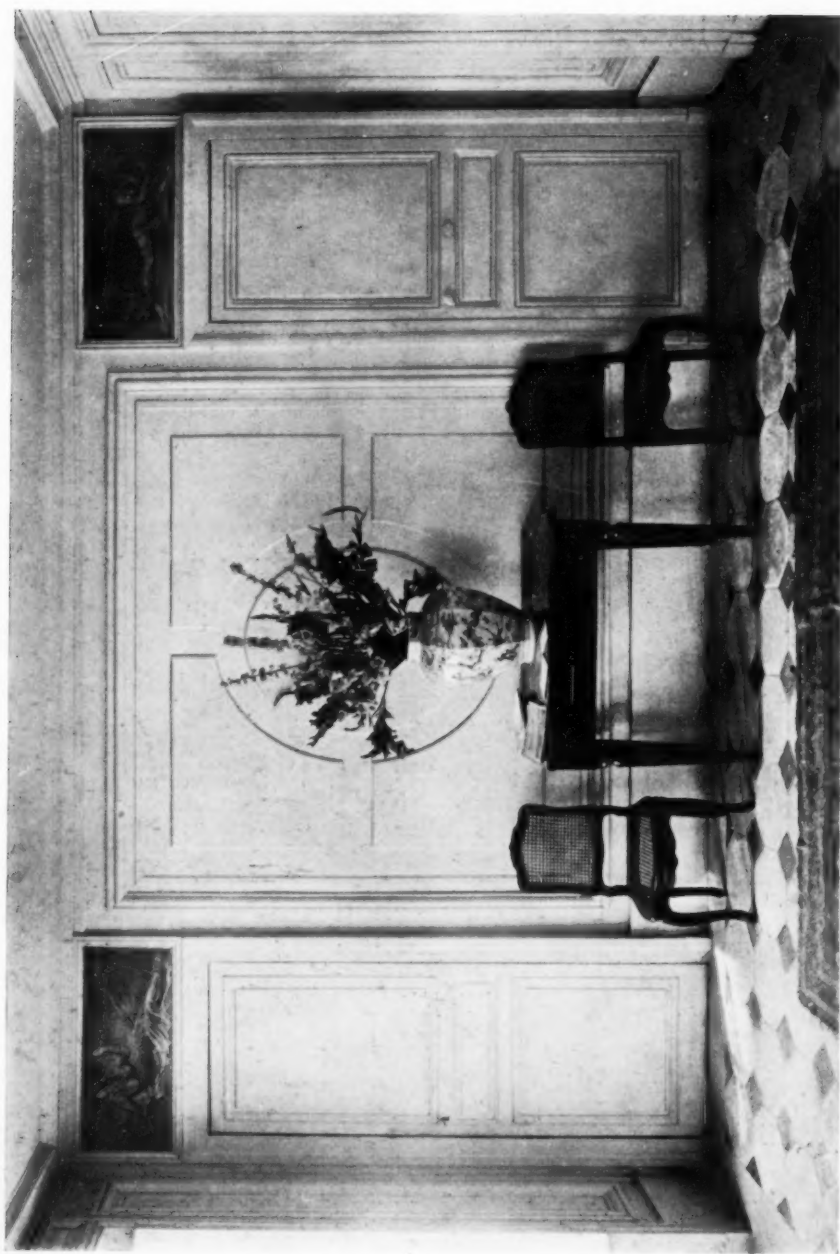


*Plan of First Floor*  
Scale



*Plan of Ground Floor*  
*Le Pavillon de Madame*  
*63 Avenue de Paris*  
*Versailles*

Scale



*The Architectural Record*

Entrance Hall  
LE PAVILLON DE MADAME, VERSAILLES

July, 1923



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July, 1923

Staircase

LA PAVILLON DE MADAME, VERSAILLES

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Salon

LE PAVILLON DE MADAME, VERSAILLES

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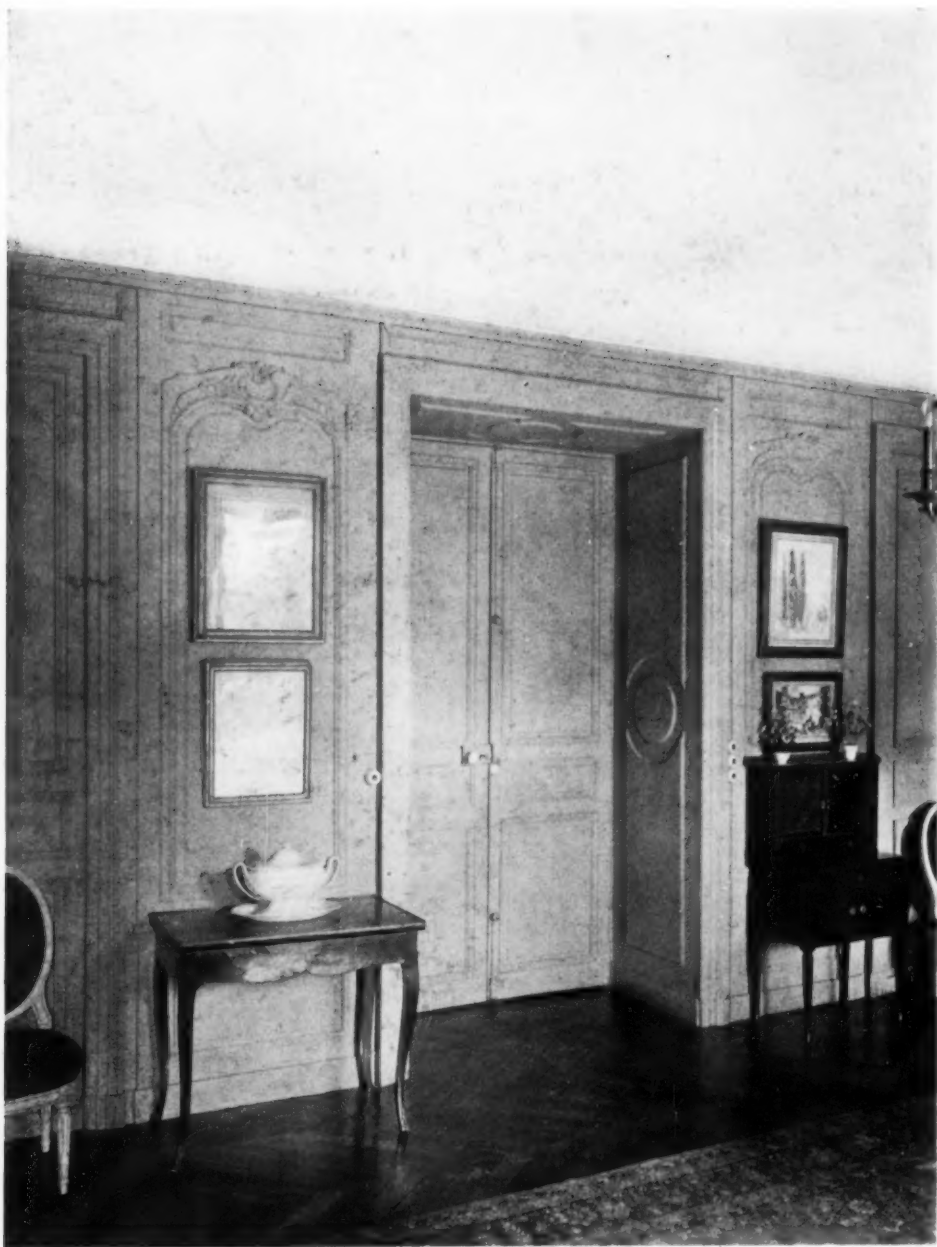
*July, 1923*

Salon.

LE PAVILLON DE MADAME, VERSAILLES

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*July, 1923*

Doorway of Dining Room.  
LE PAVILLON DE MADAME, VERSAILLES

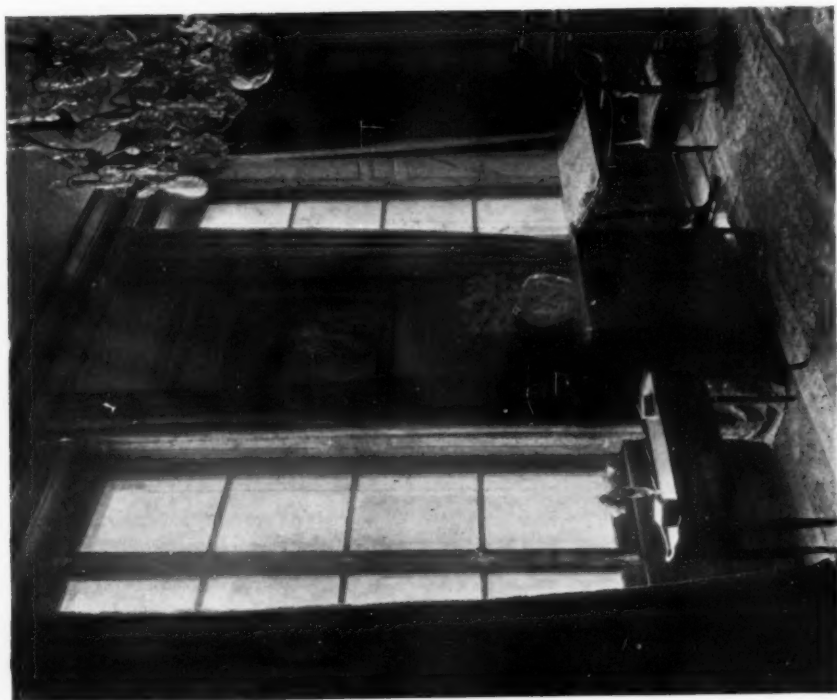




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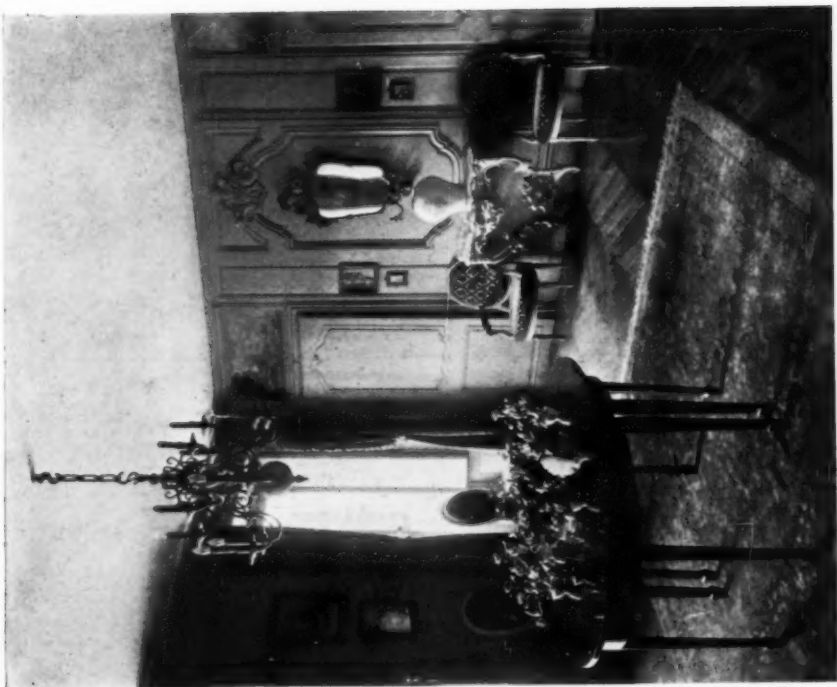
July, 1923

East End of Dining Room  
LE PAVILLON DE MADAME, VERSAILLES



Salon

*The Architectural Record*



Dining Room

*July, 1923*

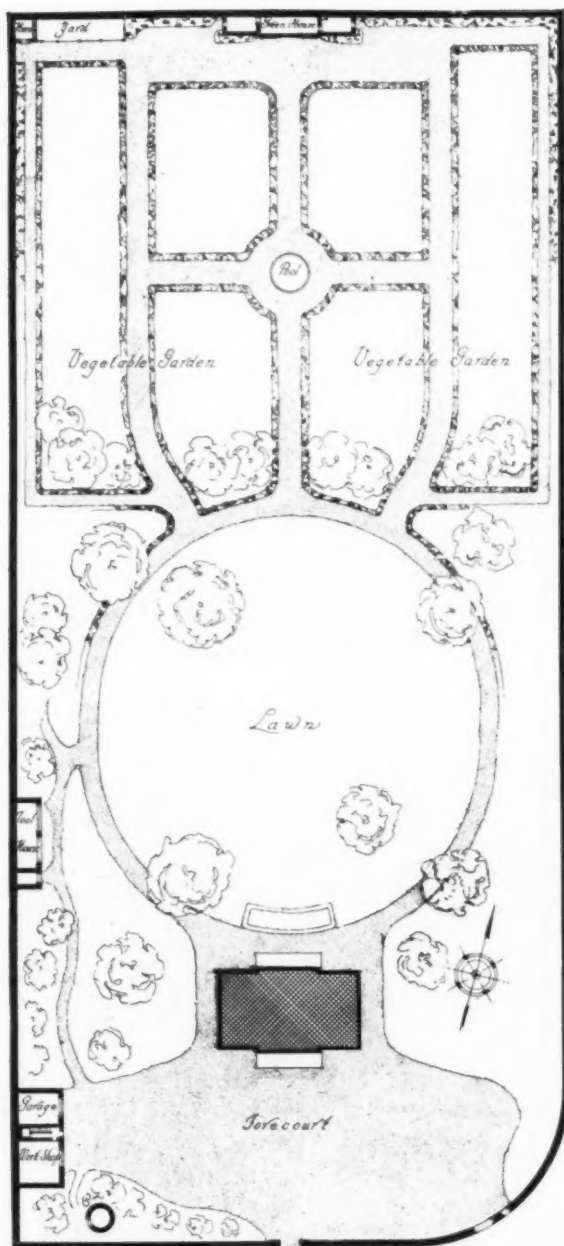
LE PAVILLON DE MADAME, VERSAILLES



July, 1923

Fireplace in Dining Room  
LE PAVILLON DE MADAME, VERSAILLES

*The Architectural Record*



*Le Pavillon de Madame  
63 Avenue de Paris  
Versailles*

*Scale*



Potager



*The Architectural Record*

*July, 1923*

Potager and Orangerie  
LE PAVILLON DE MADAME, VERSAILLES

[93]

IMPRESSIONS  
of the  
A. I. A. CONVENTION

by  
Thomas E. Tallmadge, F. A. I. A.

THE TEMPTATION TO say that the outstanding features of the Fifty-sixth Annual Convention were the rhododendrons—each a burning bush—the cherry-stones at Harvey's, the lath obelisks on the Avenue, and the sun lassoing the monument with a noose of light, is well nigh irresistible. Even more difficult is it to avoid declaring that the principal business of the convention lay in the inspection of the gorgeous Freer collection, reposing so resplendently in the chaste reliquary of Charles Platt, or in a sage discussion of the high water mark on the Washington Monument. To me one of the most delightful adventures was the co-discovery with Howard Shaw of an unbelievable portrait by Hogarth and a super-beautiful landscape by Constable sandwiched between skeletons of pterodactyls and models of submarines in the National Museum. The great event, the most beautiful, the most interesting, was, of course, the pageant and the presentation of the medal—but of that later.

Somewhere, however, there may be a reader who actually wishes to know what was done at the Fifty-sixth Annual Convention of the American Institute of Architects. If such there be, he will note that the Convention held its deliberations in the Hemicycle of the Corcoran Art Gallery on mornings, afternoons, and evenings of May the 16th, 17th, and the morning only of the 18th.

The Gallery, along with many other buildings, had had a shave, shine, and shampoo in honor of the city's guests (the Shriners, who were coming the following week). In marked contrast was the Octagon, apparently not expecting

guests, decidedly *en deshabille* with the hall full of packing cases. But let us return to the Hemicycle with its walls nicely wadded (so that we could hear) by Waddy Wood.

When Mr. McGregor Jenkins of The Atlantic Monthly, in begging us to inform the dear "peepul" what architecture was all about, told us that we were just an ordinary bunch, indistinguishable from the countless other assemblies of Babbits, I decidedly differed with him. My impression was that of a distinguished-looking gathering of men—men who in appearance represented lofty ideals and high standards of intellect and taste, and, what couldn't have been said of some previous conventions, prosperity as well.

The Directors last year promised us that if we would only come again all routine business would be taken care of by the Board, and that our duties would be confined to enjoying the scenery and the entertainment incident to considering the fine and the near-fine arts. They held so admirably to their purpose that the first morning's session, aside from the officers' reports and the doings of the indefatigable Board of Directors, consisted in a demonstration of affection for Mr. William Stanley Parker. The afternoon session of Wednesday, Past-President Clipston Sturgis presiding, gave us the cultural treat we had been promised. Professor George H. Edgell, Dean of the School of Architecture of Harvard, Professor of English Charles Sears Baldwin of Columbia, and Herbert M. Langford, philosopher of Harvard, formed a triptych of real brilliance and fire. The response of Mr. Goudy, when presented



with the Institute's Craftsmanship Medal in Typography, quite won and touched the audience with its charm and simplicity. In the evening, Mr. C. Howard Walker, the handsome, learned and doughty champion of the beautiful, lectured on Tendencies of Modern Architecture. Some of us thought the grand old man of architecture was slipping when he showed us a sky-scraper of the vintage of 1900 with the familiar and functionless treatment of base shaft and cap, and told us it was the logical solution of the high building. Had he forgotten Sullivan, and had he never heard of Saarinen? But he came back in magnificent style the next evening, when he held his audience enthralled in a thrilling and extemporaneous eulogy of Sir Christopher Wren—like the rhododendrons, one of the unforgettable things of the convention.

Thursday morning started us off with a report by Colonel Wood, chairman of the Committee on Credentials. The Colonel told us that there were two hundred and one of us duly accounted for. Nominations for officers indicated that the convention thought it unwise to swap horses even when trotting along a level and smiling road. Mr. Zantzinger, the wise and devoted chairman of the Institute's pet Committee, Education, made his report. He told of the publication of "The Significance of the Fine Arts," and its splendid reception, of the Institute's scholarships, and of the International Convention of Architectural Educators in London in the fall of 1924. Even education elicited no discussion, so Mr. Whittaker reported on the operation of our excellent publication, *The Journal of the Institute*, and on the profitable publishing business carried on as well. There being nothing to cavil at or even to discuss in Mr. Whittaker's report, a resolution was proposed authorizing the Board to proceed with the restoration and enlargement of the Octagon. It was passed without a peep. Oh, where are the dissenters of yester-year? Mr. Wade, who always bears pleasant tidings, told us of the gift of five thousand dollars from the architects of Southern Cali-

fornia for the purpose of furnishing the living-room of the Octagon.

The afternoon of Thursday was given over to the efficiency and engineering pundits. There were addresses on Research by Dr. Stratton, President of M. I. T.; on Standardization by A. W. Whitney; on Specification by Sullivan W. Jones; on Informational Publicity by Lyman Clark. Past-President Moran with appropriate eulogies presented the names of the architects recommended for advancement to fellowships, and the polls were opened at the end of the session.

The evening of Thursday was devoted to the presentation "in absentia" (you wouldn't hear that in an Atlantic City convention) of the Fine Arts Medal for Painting to Mr. A. F. Mathews, of California. Mr. J. Monroe Hewlet, who had hung the rostrum with some stunning fabrics, told us how we could design and manufacture our own hangings and wall decorations, instead of shopping for them and taking what we can get. The evening closed with the brilliant address of Dr. Walker, previously referred to.

The morning of Friday, the last day, opened with flying clouds and a wind from the west. President Faville introduced the ever popular secretary, who spoke at length on Industrial Relations. Knickerbacker Boyd followed with a plea for a more personal contact between the architect and the man with the hod. The necessity and means of increasing the number of apprentices was brought out, and in this connection mention was made of the work of the Guild of Craftsmen in Oregon. Surely nothing here to object to, so we adjourned to the Washington Hotel for the last of the delightful communal luncheons.

Having important business at the Freer collection, your correspondent was late for the afternoon session, and when he arrived he found he was alone! To be alone in a hemicycle makes one feel uncomfortably like Catiline, and, as no reinforcements arrived, a question to the guardian of the hats elicited the information that, as there was no unfinished business and no new business, the convention had adjourned!

THE PAGEANT.

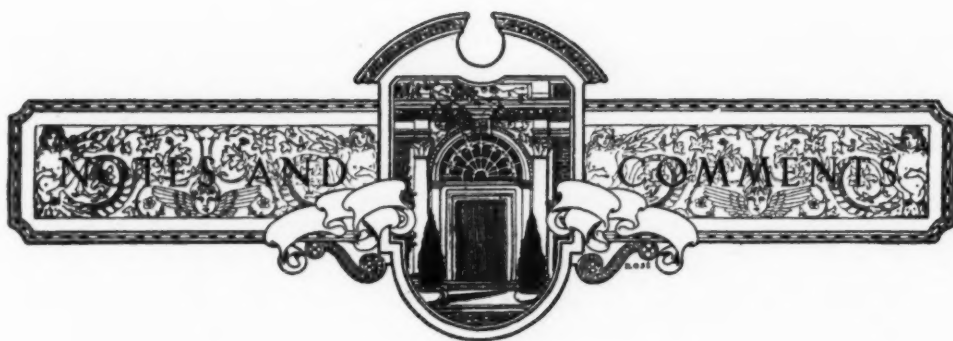
"If Lincoln could but see this monument he would find his greatest satisfaction not in the recognition which it typifies of his own services, but in the thought that the nation he loved and saved has brought forth such a proof of lofty aim and capacity for achievement as this memorial shows."—President Harding.

The memory of that wonderful night under the great dome of the old Fine Arts Palace in Chicago will "flash upon the inward eye" as long as life gives us solitude, and now another gorgeous picture has been added to memory's gallery. I shall never forget the thrill of seeing the long line of robed figures with their banners suddenly emerge from gloom into black silhouette and then into light as they defiled and ascended the steps of the Lincoln Memorial. For the moment I was transported back eighteen hundred years. Standing on the roof of the Tabularium I could see Trajan's Dacian legions marching up the Via Sacra, climbing the approach of the Capitoline Hill, and then bursting into light as they ascended the steps of the Temple of the Capitoline Jove. At their head are the victor and his generals, along the sides of the approach are Vestals and the conscript fathers, and, coming forth from the great temple to meet him in his triumph, is the Pontifex Maximus. The comparison, if it were personal, would be ridiculous, of course, but as a spectacle, I am inclined to believe it has much of truth. Surely, the Memorial, which seems to me more Roman than Greek, had no superior in the Eternal City; nor had any temple in those golden days a more magnificent location. Neither is the effect of light and shadow and silhouette

less dramatic today than two millenniums ago; nor does dark water throw back the dancing shapes of colored light and faëry forms less witchingly. It is certain we were much vouchsafed a wonderful spectacle.

This, however, was the culmination. It had been preceded by a banquet in the great marquee at the east end of the reflecting pool. We had been impressively addressed by President Faville and Royal Cortissoz. We had listened to the famous marine band, and we had watched our distinguished confrère, Henry Bacon, whom we were delighting to honor, and his fellow-laborers, Daniel Chester French and Jules Guerin, embark on the Barge of Honor for their Voyage à Cythere. We had seen the red flare in the dim distance announce the arrival of the President of the United States, and we had followed the barge in solemn procession along the banks of the lagoon.

Some statistician, with nothing better to do, has stated that architects register the smallest coefficient of jealousy of any of the professions. To see one of our number honored with this great pageant, to see him greeted by the Chief Justice of our courts, and presented with a medal by the President of our Republic under the shadow of his own great building, filled our hearts with nothing but pride and joy. All honor to Henry Bacon and his helpers for a great work of art, and thanks to those who made it possible to bestow our appreciation in a manner worthy of the recipient and of the American Institute of Architects!



### ✓ **Decoration of the Modern Renaissance Interior**

Of recent years notable progress has been made towards reconstituting the effect of interiors designed after the manner of the Italian Renaissance. However, up to the present, effort in this direction has almost exclusively been spent on the elaboration of the ceiling with polychromy and gold. As the richness and elaboration of the ceilings augment, we are conscious of an accentuated feeling of emptiness in the spaces beneath; a sense of top-heaviness oppresses the observer. This feeling detracts from our enjoyment of the excellently decorated ceilings in the new Detroit Free Library, the banking space and vestibule of the Straus Building, and other similar examples.

There is apparently a prevailing tendency to accept the present condition of the majority of the Italian buildings of the sixteenth century as representing their original state. If a careful examination is made of the paintings and tapestries of the period depicting interiors, a new light is cast upon the subject that should be of vital interest to the architect. They show that the floor was an extremely important item in the scheme of interior effect.

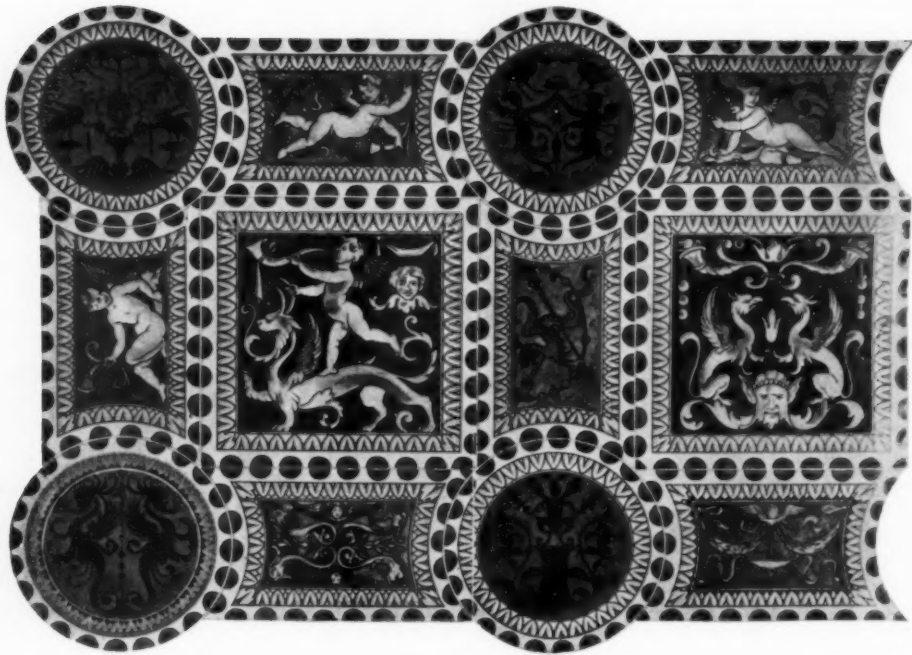
The average student is familiar with the chequer, trellis, diaper and panelled forms of floor treatment in colored stones and marbles which still survive in a number of buildings, and which figure so prominently in the paintings. Another type of treatment used extensively by the Renaissance architect appears to be forgotten or overlooked. I refer to the floors in elaborately decorated majolica tiles. Unfortunately, very few of these survive, owing to the perishable character of the material made in that day, though two may be seen in the Vatican, and

scattered examples in certain other palaces.

It is inconceivable that the red quarry tile floors now seen in the beautiful chambers of the Davanzati Palace were part of the original scheme, when the paintings of the period are recalled and when the majolica floor tiles are examined, that were made for precisely such interiors in that day. The red quarries, accepted by so many architects as contemporary with the wall decorations, are without doubt of later date, having replaced worn out majolica floors.

In their effect value, the majolica floors must have balanced the color weight of the ceilings, neutralizing that impression of top-heaviness which results from a solid mass of color up above, unsupported by any corresponding chromatic values on walls or floors. The rarity of these floors today is due to the perishable nature of the product of that time, which was made by the primitive methods of the early potters. The glazes were very tender, with little resistance to friction, being composed mainly of lead or tin, fired at a comparatively low temperature.

A vast number of tile designs painted in brilliant colors are extant in museums and private collections. The shapes of the tiles in these and the character of the patterns show clearly that their decorative purpose was to create bold designs in great panels, with bands, borders and rich fillings. The treatment of the ornamental detail varies considerably with period and locality, but the motifs adopted correspond with those used for the ceiling ornamentation, consisting of shields, dolphins, fabulous animals, amorini, masks, vases and the like, and a profusion of ornamental bands and motifs. The prevailing colors were dark and light blue, mulberry or a brownish purple, ochre and bright yellow, browns, yellow and blue greens; greys, light mulberry, or light blue were the



Majolica floor—Palace in Florence.

tones generally used when shading was required. The scale of the detail, the activity of the colors, and the general planning of decorative spaces, have a direct relation to the ceiling decoration.

The color effect of the floor was of a different quality from that of the ceiling, suggesting the polychrome character of architectural decorations of earlier periods rather than the tone characteristics of the tempera used in the ceiling. There was little latitude for modifying the ceramic colors, as they were simple oxide stains, and the chemical knowledge of the potter did not permit of much variation. The painters of the ceilings, on the other hand, could do practically as they wished, and the liberal use of gold achieved that essential difference in color character between the two spaces.

A brief study of the Italian majolica tiles of the sixteenth century will repay those architects who contemplate interior decoration of that period. They cannot fail to appreciate the extent to which the creators of the style considered it necessary to balance the weight of color in the ceiling with a corresponding value on the ground. The tiles possess a virile quality which conforms admirably with the quiet energy of Renais-

sance expression, and though in an isolated example they may appear a little harsh in color, it must be remembered that when extended over an area, that quality is modified by the varying degrees of light and shade and the perspective of receding patterns. A reproduction of an archaeological or literal character is not recommended, owing to the fact that the original creative impulse is not in exact accord with the decorative sentiment of to-day. In the best stylistic essays of our time actuated by inspiration from historic originals, changes are discernible in scale and distribution of ornamentation which reflect modern ideals and convictions. There is no doubt that were the Italian tiles used as starting points for decorative composition, appropriate adaptations would be made intuitively.

It is almost contradictory to find so highly developed a color sense in the interior decoration of the Renaissance coupled with a systematic avoidance of color in exterior treatment. This calls for some attempt at explanation, as the abandonment of exterior polychromy with the advent of the classic influence must have been due to specific causes. Throughout the history of architecture we find that stylistic changes are





Floor—St. Sebastian, Venice.

coincident with important social or cultural changes. It is improbable that a single instance of change in treatment can be found which has originated within the art, independently of any external influence. In the first place, the Renaissance movement was aggressively reactionary. Color figured sumptuously on the exteriors of Gothic buildings. This fact alone might have been an inducement, though a negative one, for its omission in a new order of effect values. There are, however, other reasons that carry more weight, because they relate to contemporary epoch-making developments in other branches of art and culture.

The Renaissance movement started in literature, when mediæval romance gave place to classic mythology as the prevailing stimulant to imagination. A little later, the architects of Italy realized that their art was well furnished with original examples of those periods of the prevailing influences. They also noted that in the classic buildings surrounding them a novel architectural principle was embodied, radically different from that which controlled design in the Byzantine, Romanesque or Gothic. It was

an entirely new order of thought in architectural creation which might be described as "organized proportion." A novel system of proportional regulation became a major objective in design. The attainment of the Gothic ideals depended partly upon the capacity to excite interest by ingenuity in structural treatment; no regulation controlled such items as columns and moldings, insofar as dimensions or decoration was concerned, provided they accorded with the aesthetic feeling of the time. With the classic models before them, architects found that the precise width of a shadow cast by a fillet became a matter of considerable importance as a factor in a regulated scheme of inter-related architectural values. With these new preoccupations in composition, and the concentration of the Renaissance architect upon subtle gradations in structural values, it was not likely that color with its aggressive capacity for emphasis would be risked in the new order of things. In fact, that quality of effect-value which polychromy alone can achieve had no place along



Floor—S. Giovanni a Carbonara.



Floor—S. Lorenzo Maggiori.

the path followed by the Renaissance architect in the pursuit of his ideals.

This unaccustomed attitude towards proportional values in detail found its expression in terms of light and shade. It parallels the discovery by Leonardo da Vinci of a new principle controlling effect in the painter's art. He was the first to realize the possibility of using light and shade as elements in the composition of pictorial groups, probably the most far-reaching discovery in the history of art attributable to an individual. His method completely changed all views which had controlled the relationship that should exist between light, detail, and composition in pictorial effect, and laid the foundation for all subsequent schools of painting. This astounding artistic discovery must have had an influence upon architectural thought, as architecture and painting were at that period actually sister arts; many of the greatest architects were great painters, notably, Giotto, Raphael, and Michelangelo.

It is justifiable to assume that, with the consequent concentration of artistic interest

upon *chiaro-oscuro*, a new point of view entered into the imaginative outlook of all arts in which light and shade are factors in the production of effect, as is the case in architecture. When delicate gradations of light and shade were the means of producing specific results, the reason for the omission of polychromy on Renaissance exteriors is obvious. However, in the decoration of interiors where light-values did not control the ultimate issue, polychromy was profusely developed.

A final reason for the absence of color on exteriors is that there was not a sign of it on these buildings which constituted the original classic models. It is improbable that any data was accessible at that period to architects, other than the vague descriptions of a few classic authors.

In any event, those writings would have been as useless to them for any practical purpose of coloring as they are to us.

LEON V. SOLON.

### The Design of Furniture—An Art or a Trade?

It is an unfortunate fact that in the realm of industrial art we have not so much to say for ourselves as we have in the realm of architecture and what are known as the fine arts. If, for example, a visiting European were to ask "Who are your best known furniture designers in America?" we should be at some loss to give an answer. We could think of several prominent manufacturers, but we should be obliged to realize that the identities of their designers have been submerged in the industrial scheme, and that the individual designer, so far as fame and reputation are concerned, simply doesn't exist.

This is really an unfortunate condition, not only for the designer, but for the manufacturer. The designer is robbed of most of his incentive, and anything like an expression of individuality is not at a premium. The manufacturer, on the other hand, has not the obvious trade advantage of being able to "feature" a designer, or to out-distance his competitors by producing furniture of salient individuality. The same condition holds true in the other industrial arts. We can make no roster of names of great designers of textiles, or wall-papers, of silverware or metal work—not because we lack the designers, or because we do not annually produce a tremendous volume of things which are really well designed and finely made, but because we have not quite reached the point of discovering that it



would actually be "good business" to lift the veil of anonymity from our industrial artists.

The matter of our inability to name any designer of furniture in this country is brought forcibly to mind by the receipt from England of a book called "English Furniture Designs, Percival T. Hildesley." (Benn Brothers, Ltd., 8 Bouverie St., London, E. C. 4, 1923.) This book concerns itself entirely with the work of Mr. Hildesley, and gives illustrations and full-size details of a wide variety of pieces of furniture, as well as complete interiors.

The significant fact here is that Mr. Hildesley is recognized as a designer, just as another may be recognized, here, as an architect or a sculptor. And why not? The identity of a poisoner or a hired assassin could not be more jealously guarded than the identities of our designers in this country, yet they are in every sense entitled to the recognition accorded to creative artists.

The illustrations in "English Furniture Designs" tell us that Mr. Hildesley is an able and resourceful designer, and a brilliant draftsman. Many of his designs, naturally enough, are more in accord with English architecture and interior decoration than they are with ours, but the point is that they are considered, in England, sufficiently worth while to publish, under the designer's name, in a book.

In a foreword by H. P. Shapland, A. R. I. B. A., a good, forthright creed is given as Mr. Hildesley's working basis. "He holds (1) that good workmanship should never be sacrificed to ornamentation; (2) that if the artist knows a certain design to be right it is folly to try to improve it in order to gain a reputation for originality; (3) that the cabinetmaker with a score of ideas should not crowd them all into one design; (4) that the designer should himself supervise the choice of the material used in making furniture."

When designers have such ideas as these, and reveal themselves as beings capable of intelligent and constructive thought, it seems as though it were time they were allowed to come out in front of the curtain and be seen and known by the American public.

We hear many discussions on "What is the matter with Industrial Art in America"—but the answer is a very simple one: no art can ever become great as long as its creators are anonymous.

We are waiting for a book on an American furniture designer.

Matlack Price.

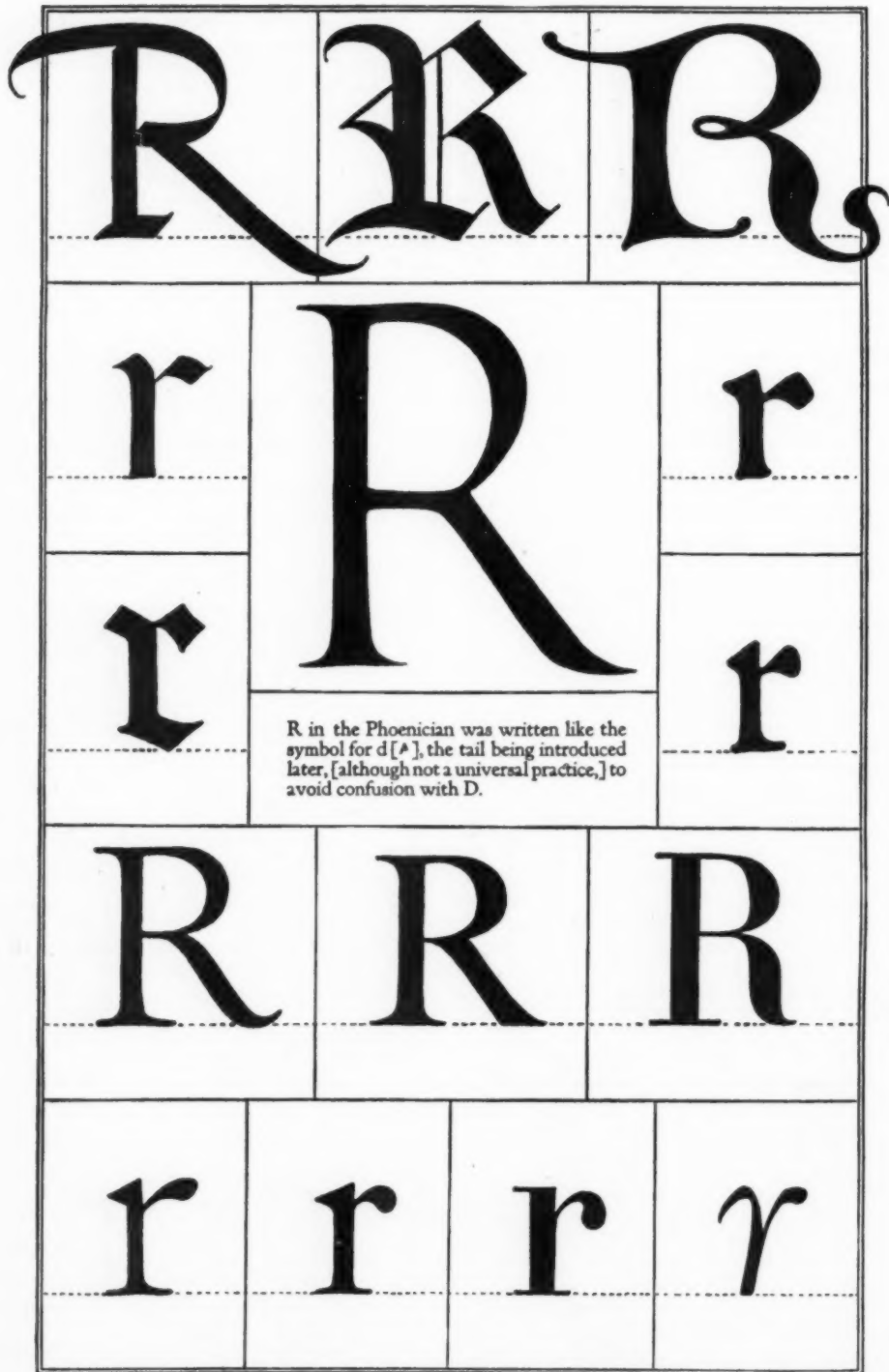
## Two Valuable Books on Lettering

Architects, from the earliest times, have been more concerned than most people with the preservation of pure letter forms, and with the rendering of these in ways adaptable to the times in which they worked. Even when architects have designed bad lettering, as they did consistently during the transitional era of architecture in this country, it was not because they did not know good lettering. Their error was one of weakness in following the unenlightened taste of the moment. During the eighties, certainly, and well through the first half of the nineties, very poor letter forms were used on public buildings, and wherever lettering was used architecturally.

The American Institute of Architects has awarded the Craftsmanship Medal for Typography to Frederick W. Goudy, and the architectural profession should feel distinctly appreciative of the work which Mr. Goudy has done toward preserving and delineating pure letter forms in his two books, "The Alphabet" and "The Elements of Lettering" (Mitchell Kennerley, New York, 1922.) Mr. Goudy, it is true, is a typographer and a designer in the graphic arts, but good letter forms are good letter forms, whether they are utilized for the printed page or for an inscription on a building.

Lettering as an important architectural accessory has never (with the exception of its Egyptian use) played so important a part as it did in the time of Imperial Rome. Mr. Goudy believes that lettering of this time affords the most valuable material for study, and any architect who is concerned with a problem of monumental lettering will find that Mr. Goudy has done no small service in studiously re-drawing the letters from Trajan's Column and presenting them in a complete form at an excellently large scale (three inches high) in "The Alphabet." Of all the Roman letters of antiquity, Mr. Goudy feels that the Trajan letter possesses the greatest purity of form attained by the Romans. This is no letter form for the use of a mechanic; it is full of minor graces and subtleties which demand a high degree of sensitiveness and appreciation for their proper execution. Essentially, it is an architect's letter. Even today there is not always an adequate amount of serious attention and study given to monumental lettering by architects, and such a version of the Trajan letter as Mr. Goudy presents in "The Alphabet" should be in every architect's library.

The plates in "The Alphabet" are inter-



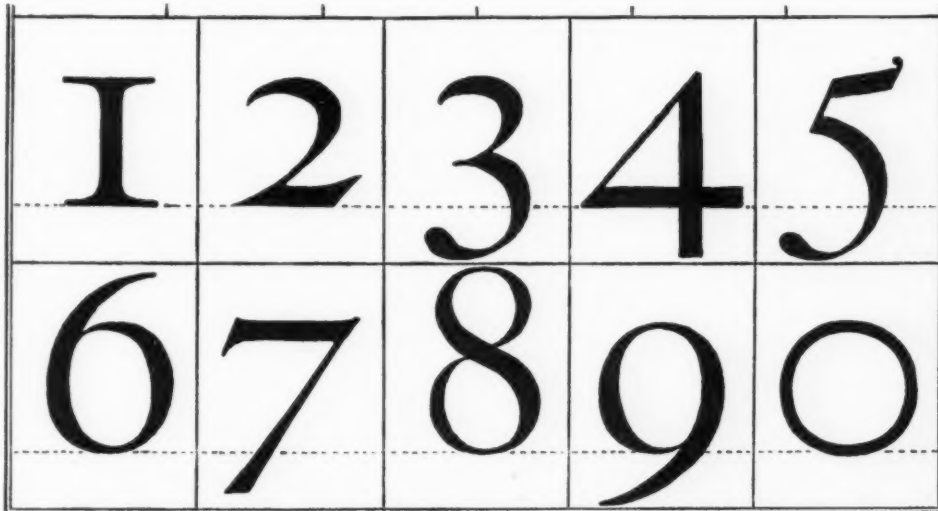
# ABDEGNRS

STONE-CUT CAPITALS FROM THE TRAJAN COLUMN [A. D. 114]

estingly arranged. Instead of the usual method of showing a complete alphabet on each page, Mr. Goudy has devoted a page to each letter, showing fifteen different alphabets in all. Thus it is possible to compare fifteen varieties of "A's," for instance, on the same page. The Trajan letter is drawn three inches high, and the others arranged around it, are at a smaller scale.

The text is exceptionally interesting, for Mr. Goudy has made a life-study of letter forms, and brings to the task of writing on

The early typographers carefully adapted their forms from existing sources, from old illuminated missals, and from carvings. In later years, type forms degenerated until they were, with few exceptions, utterly inartistic. Gradually, however, the balance dipped the other way. Typographers became more studious, more scholarly and more discriminating and hand-drawn letters became increasingly more inartistic and incorrect. "Freak" lettering abounded, legibility and purity were lost, and the only



Numerals of a type likely to be useful in architectural design.

the subject a rich and well-informed knowledge of the entire evolution of each letter.

In "The Elements of Lettering" an interesting evolution is to be reckoned with. The plates illustrate thirteen alphabets redrawn at a large scale from five type forms, and are presented as models, or norms, from which to develop hand-drawn letters. To develop hand-drawn letters from type forms, however, is an exact reversal of what happened when type-forms were developed from hand-drawn and hand-carved letters in the days of the infancy of the printing art.

hope of restoring the balance seems to lie in developing hand-drawn letters from good type forms.

Architects have frequent occasion to design numerals for dates, and here too Mr. Goudy offers the best kind of assistance.

Both books, "The Alphabet" and "The Elements of Lettering," are beautifully made and printed, with hand-set type, fine paper and fine margins, and are, quite apart from their practical usefulness, no mean addition to any library, whether in an architect's office or elsewhere.

ALWYN T. COVELL.

### Architecture in Transition

Chicago is passing through a mushroom growth similar to that which twenty years ago flooded New York with the speculative sins of ignorance. Overnight conceptions built in haste expose their ugliness to a public seeking enlightenment now that the building boom appears to have received a sudden check. This momentary pause no doubt is due primarily to unsettled labor conditions and an unparalleled demand for building materials during a period of large profits. The immediate effect is a curtailment of speculative building; everywhere we see signs of the money lenders checking up on their favorite contractors and, incidentally, viewing with concern the low grade of buildings of recent erection—the result of boom times and easy money.

It seems that the speculative builders themselves have become startled at the obstreperous growth of their own creation, whose huge size, innocent of architectural merit, no longer impresses. With the tightening up of the loan houses and their demand for better architecture and better construction, we are about to enter a period of permanent building calling for architectural skill and ability, instead of configurations thrown together by profiteering promoters.

The day of the contractor impressing the

loan houses with his supreme importance as master, with power to employ someone in his coterie to draw up plans at a minimum fee, is setting; for the first time in Chicago even bankers are beginning to realize that architecture is a profession and not a contracting business.

The alarm has been sounded and we find cases where architects are called in to act in an advisory capacity on buildings for which loans have been made. Other buildings under construction have been revised so as to meet more rigid structural requirements and scrutiny. These signs of the times speak well for better buildings and better architecture and a satisfactory answer must come from the architects.

Size alone no longer imposes. Soon we shall enter a new era of monumental building that will more than fill the gap left open by the cessation of speculative building. The architect's great opportunity is at hand, and with the releasing of a country-wide civic building program, we await the sincere expression of architectural ability that must once for all establish architecture in America as a fine art and a worthy profession.

Our frontier barriers are removed. Let us build worthily and in accordance with our resources as a nation foremost in world events.

A. N. REBORI.